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# Art Director & Studio News

Los Angeles Issue

25

April 1953 / Twenty Cents

**For admirable new Admirals  
... a double spread with**

# art A LA KLING



**WORLD'S FIRST MATCHING HOME FREEZER AND REFRIGERATOR**

Now **add a bit** - using room-temperature  
eggs and sugar for easy B&B for all  
family feasts right in the kitchen.



**Admiral**

It's full-color, double spread news when you have the world's first matching home freezer and refrigerator. So Admiral and its advertising agency, Tatham-Laird, decided on a dramatic ad with illustrative art throughout to emphasize the beauty and features of the new Admiral step-saving twins.

Hal Jensen, agency Art Director, chose the top drawer artistic talents of Kling Studios for this important assignment. Staff artist David Mink took the rough layout, and set to work on the mechanical art and illustrations. He hired models, posed them in a modern kitchen specially built on the set in our Chicago studios. Then he combined these figures with superbly detailed still life drawings of the Admiral pair. The brilliant full-color results are a triumph of illustrative art, with all the action and excitement necessary to make the advertisement an outstanding success!

You will get the results *you* want whenever you call on Kling. Lettering and design, layout, figure, mechanical or still life—whatever your needs, Kling offers you the finest artists available. Many of the country's foremost art directors call Kling regularly. Let us serve you—today!

**Now on the presses! Our new booklet of inside information about Kling services. Write for your free copy.**

**your only single source for:**

**ADVERTISING AND EDITORIAL ART**

## MOTION PICTURES

## TELEVISION FILMS

## SLIDE FILMS

## PHOTOGRAPHY

DISPLAYS

## SALES TRAINING

#### AND MAINTENANCE MANUALS

Kling studios

**\* CHICAGO**  
601 North Fairbanks Court

**HOLLYWOOD**  
(Ray Patin Productions) 6650 Sunset Boulevard  
**NEW YORK**  
Affiliated with Thompson Associates • 40 E. 51st St.  
**DETROIT**  
1928 Guardian Building



Arch  
Faxon

## PHOTO- LETTERING

216 EAST 45TH STREET  
NEW YORK 17, N.Y.  
MU 2-2346

ANDREW  
SZOEKE  
BODONI  
ITALIC

Apr. 1953  
Advance  
Showing

food

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

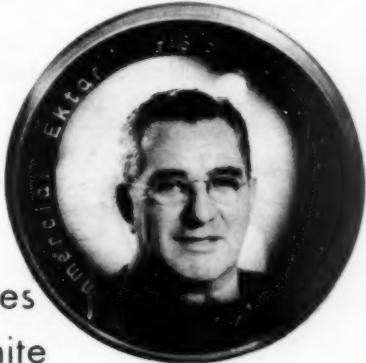
# john j. duffy Ltd studios

6 EAST 39th ST.  
MURRAY HILL 5-4474

photography in all its phases

INDUSTRIAL  
FOOD  
STILL LIFE  
ILLUSTRATION

carbros  
ektachromes  
black & white



Balenciaga's Day Lines  
The Atmosphere Is Entirely French  
Paris: Every Evening an Event  
Color, Color, Color in the Wind  
Our Paris Report Continued  
At the Turn of the Season  
The Photographs of Brassai  
Dior's Day Lines

ADVERTISING TRADES INSTITUTE  
INC.

Announces the first  
ADVERTISING ESSENTIALS  
SHOW

THE BILTMORE

June 9th and 10th, 1953 12:30 to 8 PM

The latest advancements in vital services and products to the advertising field will be shown by exhibitors who will include:

GRAPHIC ARTS SUPPLIERS • ART SERVICES • DISPLAY  
PRODUCERS • PHOTOGRAPHERS • PREMIUM MARKETERS  
FILM PRODUCERS AND ALL ALLIED SERVICES.

You are cordially invited to participate in this Advertising Trades Market Place which will be open only to the 13,700 advertising executives and buyers of the world's greatest advertising centre . . . NEW YORK.

IMMEDIATE ACTION SUGGESTED TO  
RESERVE THE LIMITED EXHIBIT SPACE

R.S.V.P.

Thomas B. Noble, Suite A 511, The Marguery  
270 Park Avenue, New York 17, MU 8-0091



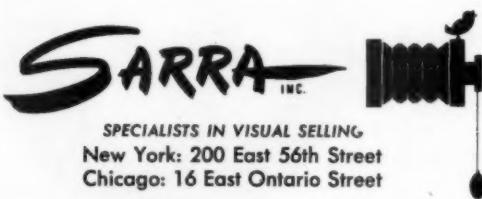
**YOU CALL THE SHOTS**

**...SARRA MAKES THEM!**

Sarra's team of visual experts are creative advertising men. They take their cue from the art director and make the shots as he calls them . . . with technical skill and imagination that dramatize the product's story.

Whether your assignment is for a studio or location shot, in color or black and white — for whatever medium — you can be sure that every detail will be planned and photographed for fine reproduction that brings buying action.

Sarra's representatives are also advertising men. They understand your objectives and see to it that Sarra's creative and technical staff make the shots . . . as you call them.



SPECIALISTS IN VISUAL SELLING  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS • TELEVISION COMMERCIALS

# ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Charles Gerhart, Cincinnati, President. Walter Criswell, Los Angeles, Vice President. Halsey Davidson, Detroit, Vice President. Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N.Y.

VOLUME V, NUMBER 1

## RESEARCHITIS, DISEASE OR CURE?

As pressure increases on ad managers, sales managers and art directors to boost sales, to boost unit effectiveness of the advertising and promotional material, more and more thought is being given to research. Research is being used to measure sales effectiveness, to predict it, to guide the AD toward more sales productive layouts.

Is this all good? The question is posed by the reaction of two art directors who dropped into our offices recently. The first, desirous of making his work just as saleswise as possible, registered a strong plea for more research on what makes an ad seen, noted, read, and sales effective.

The other AD resented the encroachment of research on his creative prerogatives. He didn't want to be told to use red because it sells better, to place the picture in a predetermined spot for better attention value, what size type to use and how much to lead it. He admits that research can show what is most effective for noting or reading but wonders if research is taken too seriously, won't all ads start looking alike? Won't the AD be a mere formula filler? Won't too much look-alike advertising reduce sales effectiveness of the ads?

Where is the answer? More research? Less research? Is research going to help cure advertising by making it more effective than ever before or stifle it by making it stereotyped?

Must creativity and research be opposites in a conflict? We think not. The AD who is more than a layout man, who is or will be a creative head or an executive AD, is too creative to be stifled by research, is too saleswise to ignore it. Perhaps the emphasis should be on researching the problem, the specific selling problem of a given ad or mailing piece or display, and giving the full factual marketing story to the AD. Then let him apply his know how, his experience in both selling and designing, to the problem. But don't surround him with how-to-do-it rules and regulations.

The strongest merger of art and research talent can be made if the researcher concentrates on supplying the AD with a clear concise picture of the sales problem and the AD applies his fresh viewpoint to the solution.

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Cover by Saul Bass, California

*Publisher, Donald Barron      Editor, Edward Gottschall*

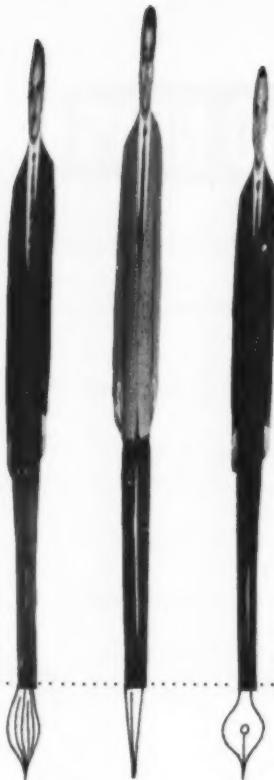
*Art Director, Claris Morrow*

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each. etc.  
NC  
997  
A1



## Designers 3

115 West 45th Street, N.Y. 36, N.Y.

LUXemburg 2-5063

.....For that special assignment...

Photo by Wagner



For more than 15 years, we have specialized in trick photography and process lettering. Every job, big or small, is always handled by a skilled technician.

That's why Art Directors from coast-to-coast depend on Flexo-Lettering, a name that is your guarantee of top-notch performance.

SEND FOR FREE BROCHURES { 50 NEW SCRIPT STYLES  
25 NEW CARTOON STYLES

# WE LOVE OUR WORK

... and so will you!



THE GREATEST NAME  
IN TRICK PHOTOGRAPHY  
AND PROCESS LETTERING

220 EAST 23<sup>rd</sup> ST., N.Y. 10, N.Y. • OREGON 9-1558-1559-1392

## letters to the editor

We're glad you're glad . . .

The fine little publication that you people put out has been very important to me for a long time now. Although its news is mostly about New York it holds us all together better than a Guild bulletin or a Society luncheon.

Robert P. Borja  
Chicago, Illinois

New address . . .

Noted your listing of our school in the February issue of Art Director & Studio News. Please note our new address: 666 Fifth Avenue, New York 19, NY.

Mathew Cooper, Admin. Director  
Workshop School Advertising Editorial Art.

Oops . . .

We were quite interested to see under Trade Talk the announcement of the changes made in our Art Dept. in your February issue. However, unfortunately, it seems to have gotten slightly garbled.

For your information, the set-up is as follows. Roger Heims is Manager of the Art Department with Ralph Delli-Bovi as Art Director in charge of Visualization, E. T. (Butch) Flierl and Richard C. Hare, Assistant Art Directors, and Robert G. Wilson as Art Buyer.

W. R. Browne, Assistant Advertising Manager, Remington Rand, Inc.



### Saul Bass

Saul Bass, designer of this month's cover, is a native Californian of 1945 vintage, when he was sent to the west coast by Buchanan & Company. Joined Foote, Cone & Belding as art director in 1951. Is now functioning independently as designer and consultant for various firms. Has taught at the Kann Institute of Art in Beverly Hills since 1949.

Architectural Art  
 Faxon  
 10-22-53  
 83949  
 Subn. v.5 ± 1+

*Now...*

## make silk screen stencils easily with the new Kodak Ektagraph Process

Here's a new development that adds scope to a time-honored Graphic Arts technique.

After years of development and thorough testing, Kodak Ektagraph Film is ready for screen process printers. This new photographic film will give you excellent stencils—much more easily than you expect, with simple equipment.

Kodak Ektagraph Film is presensitized—ready for use—with the developing agent in the emulsion itself. It may be handled in subdued tungsten light; no darkroom is necessary. Exposure to copy (film positive) in a contact printing frame is only 20 to 40 seconds under an ordinary No. 2 reflectorflood lamp. No elaborate equipment is needed.

The chemicals, an activator and two stop bath solutions, are conveniently packaged ready for instant use with water. Processing takes 2 1/4 minutes. Spray washing for a minute washes off unexposed portions of the film. Then the stencil, still on its supporting base, is applied to the silk and dried—by fan or heat. Three minutes after application of Kodak Ektagraph Stripping Solvent, the film base strips off easily. After the solvent has evaporated, the stencil is ready for masking and printing.

To learn more about this way to make stencils that will reproduce *faithful detail* in line or continuous-tone copy, ask your Kodak Graphic Arts dealer for a copy of "Kodak Ektagraph Process" . . . or use the coupon.

**Exposure:** 20 to 40 seconds with No. 2 reflectorflood.



**Processing:** In ready-made solutions—an activator and two stop baths; time, 2 1/4 minutes.



**Washing:** One-minute gentle spray washes off unexposed emulsion.



**Drying:** About 5 minutes with fan or heat.



**Stripping:** Base peels off easily 3 minutes after solvent is applied.

102

GRAPHIC ARTS DIVISION, EASTMAN KODAK COMPANY, Rochester 4, N. Y.

*Send me a copy of "The Kodak Ektagraph Process"*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

(Zone) \_\_\_\_\_

STATE \_\_\_\_\_

Kodak

**GRAPHIC ARTS DIVISION  
 EASTMAN KODAK COMPANY  
 ROCHESTER 4, N. Y.**

28

years experience in

**COLOR**

CARBRO, DYE TRANSFER, FLEXICHROME

specializing in montage

**CARBRO PRINTS INC.**

18 East 49th Street, New York 17

Nicholas Langen, President

Plaza 3-3911

**memo**

kann  
institute of art  
9010 melrose ave.  
w. hollywood 46,  
california  
br. 2-3942

1 only through an analysis of the client's needs can a successful solution of his problems be achieved.

2 the student trained to view the client's problem from this point of view will not produce cliches nor rely on outworn formulas.

faculty includes

saul bass • keith finch • marvin grayson  
arnold mesches • mary vartikian • albert kallis  
leonard cutrow • don margo



FASHIONS • ILLUSTRATIONS

by Marianne Gaston

32 BAYSIDE TERRACE • GREAT NECK, N.Y.  
TEL. GREAT NECK 2-7569

*Endorsements, Inc.*

EST. 1945

world's leading service organization for the obtaining of testimonials and endorsements

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HOLLYWOOD  
CHICAGO  
LONDON  
PARIS

500 Fifth Ave.  
New York 36, N.Y.  
CHICKERING 4-7257

**SMUDGE-proof**  
YOUR ARTWORK WITH SPREY  
Costing 75¢ Less, SPREY Does a Better Job  
SPREY was designed for the Artist, Ad Agency, and others in the Graphic Arts Field. It is 100% clear ACRYLIC plastic made to smudge-proof artwork. Simply press the button and SPREY will cover and protect your valuable drawings in seconds. Goes on clear and stays that way. Will not yellow or affect delicate shades. Adds new dimension and sparkle to your work while protecting against dirt, moist hands, smudges and smudge. Drawings, art and Advertising Agencies all over are using SPREY to protect their drawings, charcoal, comps, repro proofs, dummy boxes, etc.

**SPREY IS ONLY SOLD DIRECT**

Additional information is yours on our way. We pack the drawings on directly to you... and you save on 75¢ per can. We want you to judge the merits of SPREY. See for yourself that it does a better job for less money. Send for 2 trial cans or order SPREY by the case (12 cans) for greater savings. There's no need to hesitate... no element of risk. SPREY is sold with a MONEY BACK GUARANTEE! You may be satisfied or your money will be refunded. Price for 12 cans is \$12.00, 6 cans \$10.00, 3 cans \$6.00. Send check with order and we will postpaid or we will bill you (plus postage). Just send your order for SPREY TODAY! You can not buy a better fixative. Write to... ACROLITE INTERNATIONAL, 12 Hollywood Avenue, Hillside, N.J.

the case of  
**THE WEEK-END FINISH**  
report of the Joint Ethics Committee

**Problem:** The Art Director was in a jam. He had to have a finished piece of scratch-board art by Monday. Today was the preceding Friday. The artist whose work was acceptable for the job was suddenly incapacitated and the representative through whom he was working promised to get a satisfactory replacement. The agent called in an artist, showed him the accepted style, photographs of the object to be illustrated and asked him if he could deliver a comparable job by Monday. Though the artist's samples were not in the exact style of the technique desired, he assured the agent that he could deliver the job to the AD's satisfaction. On Monday the job was delivered and rejected by the AD as not having the quality of the sample style requested.

The artist billed the agent for the job and after a while was informed that the drawing was unsatisfactory and another man had secured the assignment. This meant a great deal to the artist since it involved a campaign of a number of similar illustrations. He appealed to the JEC for guidance.

After exchange of correspondence with both parties, mediation under JEC auspices was suggested and accepted by both.

**Pro:** At the meeting, the artist held that he did not do work on speculation and this was an authentic assignment and should be paid for as billed.

**Con:** The representative said that since none of his work showed the type that was needed, the only way for the artist to prove his ability was to complete one drawing for submission and it was on this basis that he was permitted to take the material and submit a sample.

**Decision:** During the course of the discussion, the representative was asked if in view of the importance of the job and the necessity of his having to deliver the finished work on Monday, did he not feel satisfied that the artist could produce? Was he not in his own mind placing his confidence in that artist since he had not protected himself with an alternate in case of the artist's failure. In retrospect, the agent agreed that probably he did feel secure in the artist's ability and did not stress the consequences, should the drawing be rejected. The agent agreed to pay a proportionate share of the bill, an amount which the artist agreed was satisfactory.

MEDAL AWARD  
CERTIFICATE OF MERIT  
BEST COLOR PHOTOGRAPH  
AWARDED BY ART DIRECTORS CLUB  
LOS ANGELES, 1953

# PRIZE WINNER

Recipes come and go. But here's a  
hardy perennial. A great lemon pie—  
gorgeous, mouth-watering. Wins  
more blue ribbons than grandmas'

crabapple jelly. Why not get some  
fresh, juicy Sunkist Lemons and make  
this Prize Winner yourself? It'll  
prove a praise winner for you.

FIRST  
PRIZE

CONSUMER MAGAZINES, PHOTOGRAPHS, COLOR

ARTIST	MARCEL OLIS
ART DIRECTOR	CHARLES PORTER
CLIENT	SUNKIST GROWERS
AGENCY	FOOTE, CONY & BULLING

ANOTHER PRIZE WINNER FROM THE STUDIO OF MARCEL OLIS

Clients: Carnation • Catalina • Cinch Mixes • Falstaff

Hunt Foods • Safeway • Sunkist Growers • Walt Disney



CREATIVE COLOR PHOTOGRAPHY • MARCEL OLIS STUDIO • 3807 RIVERSIDE DRIVE, BURBANK, CALIF.

NEW YORK: CHAS. E. COOPER, 136 E. 57 ST.

SAN FRANCISCO: STANIFORD, SANDVICK, 480 BUSH ST.



**a. george miller**  
leading  
chicago  
photographer  
is now  
represented  
exclusively  
by

155 EAST OHIO STREET, CHICAGO 11

## job ticket

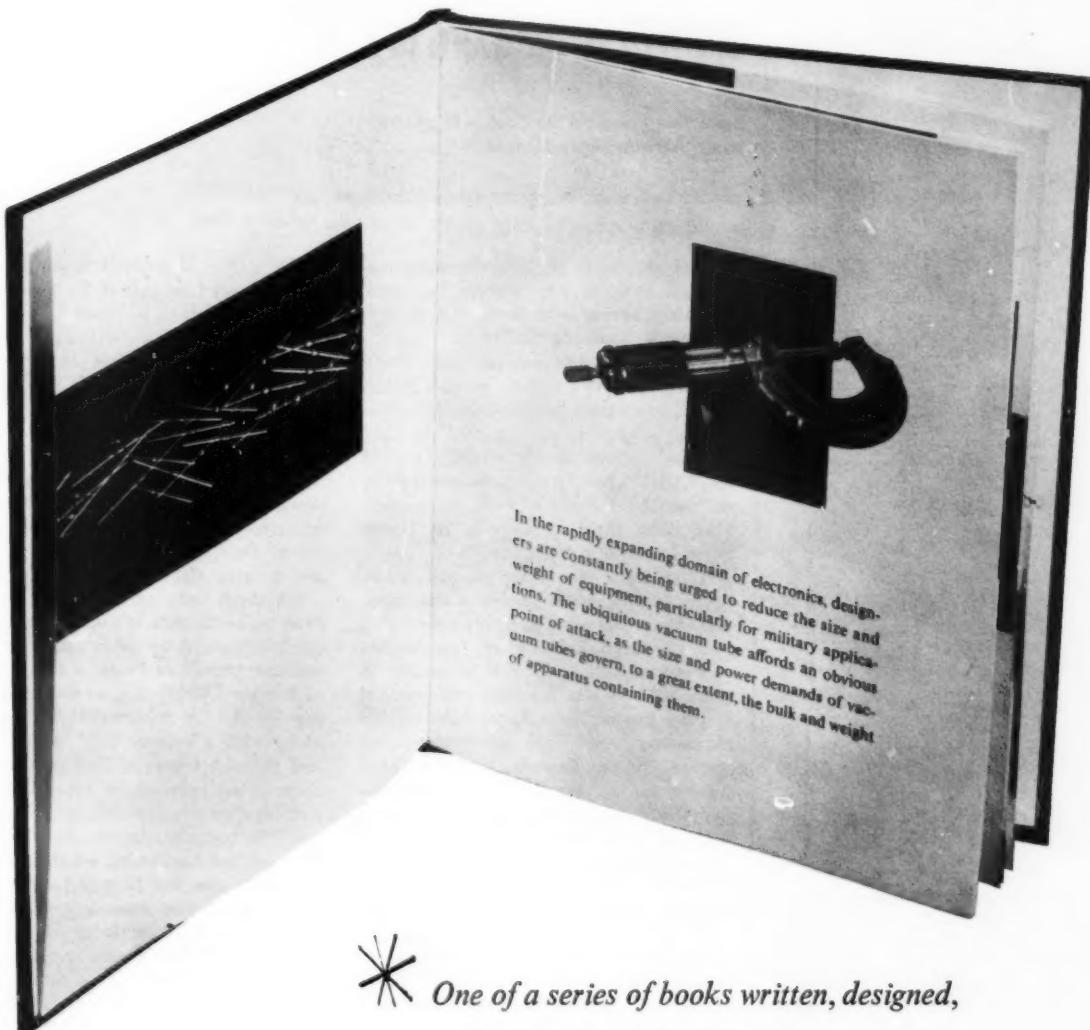
LAWRENCE TERZIAN

Ever try to create your own job by writing "cold turkey" (unsolicited) letters to firms for whom you believe you would like to work? Try it—instead of just waiting to hear about a job everybody knows about. Make your own prospect list, choosing your own job market: agency, national advertiser, publisher, studio, etc. Always address your letter to a specific individual within the company, such as the Pres. or Exec. AD (spell his name right). Get that interview and you may open up your own special job—faster.

Keep these fundamental points in mind when writing:

1. Get immediate attention at the start of the letter and follow thru. Remember that you are a salesman of your *wares*, so be positive when you sell your personal qualifications. Briefly outline some of your sales points or features. (If you wish, you may incorporate information about your qualifications in a resumé, accompanying your letter.)
2. Mention the definite job you're qualified to fill.
3. Focus on creating the reader's (buyer's) interest in yourself. Instill conviction in the quality of your performance by proof—an actual listing of your outstanding accomplishments, presented concisely and crisply.
4. Close your account of yourself by attempting, through action-provoking words, to make the reader's decision favorable. Try to make him see you as a real person. Close with a statement that you would look forward to a personal interview, at which time you can give him a complete picture of your qualifications in person and answer any question. (e.g., *At our initial interview, I shall gladly supply complete details on career and background. Will you please set a time and place agreeable to you?*)
5. Retain, throughout the letter, the proper tone and restraint. Do not be flamboyant, brassy, or presumptuous. Write clearly, calmly, and always to the point, and stay away from hackneyed weak phrases, and figures of speech.
6. Make sure that your letter is neatly typewritten and so attractive in spacing and make-up as to invite attention.
7. Make sure that your name is legible.

\* Los Angeles Art Directors Club Medal Award for Design of Complete Unit



*One of a series of books written, designed,  
and produced by James Real  
for the Hughes Aircraft Company.  
Engraved, lithographed in four colors  
and cloth bound by  
the Times Mirror Press, Los Angeles*



*Times Mirror Press : Offices and Main Plant : 110 South Broadway, Los Angeles*



## GROWTH is the word in L.A.

advertising and ad art double in decade  
while AD's multiply tenfold

ROBERT FREEMAN, VP, FOOTE, CONE & BELDING, L.A.

One of the most amazing phenomenon in the history of our country has been the spectacular growth of population and business in Southern California.

In the city of Los Angeles today, there are more than two million people; in the county, more than four million. This represents a growth unparalleled by any city and county in the world. From a small pueblo has risen a great metropolis, its past built on tradition, its present filled with thrilling activity, its future beyond anyone's imagining.

Along with this influx of population, as a natural sequence, business and enterprise have grown to such proportions that even during World War II, Los Angeles was second only to Detroit in volume of production of war material and essential civilian goods. Since then, business has expanded, vast new enterprises have started, many Eastern concerns have moved to the West, either in branch-operation or in management. The impact upon all phases of business life in Southern California has been tremendous.

One of the most profoundly affected business activities is Advertising. And since Art is an integral part of Advertising, it follows that Art-in-Advertising has been affected also.

For example, before 1940, there were many limitations. The West Coast has always been a splendid source of talent; but the problem was to find enough business to develop that talent. Business was reaching from West to East to find the major markets. Practically all Advertising campaigns in Southern California centered around three categories: (1) Agriculture, as typified by selling of oranges, lemons, walnuts. (2) The gasoline, oil, and oil products sold in the Western States. (3) Travel: All Year Club — which advertised for people to come to California for a vacation.

Many of these visitors remained. Others came from all over the country because of the chance to get a job, and these people became a "consumer" market — second only to New York.

This market, together with big business which followed because of the opportunity to use this market, has had a strong influence on California Advertising. This is proved by the fact that in 1940, the expenditure for advertising in the Western States approximated more than twenty-six million dollars, while in the year 1951-52, this amount had grown to more than *forty-seven* million so expended. In the meantime, the number of Advertising agencies in the Los Angeles area had grown from approximately 157 to 344, and by now this number has increased!

All these facts are significant indeed. Because, as the Advertising business developed, influenced by the consumer market and the growth of business and industry in Southern California, so the opportunities for Art in Advertising have grown, along with a broader field for the artist and the Art Director. Twelve years ago there were only about ten Advertising Art Directors in Los Angeles. Now there are 160 members in the Art Directors' Club of Los Angeles, of which more than 100 are active Art Directors.

Moreover, the Annual Art Directors' shows compare most favorably with any similar exhibitions in the country.

As the Art Directors set the pace, and more of the top-caliber talent follow, so there is more opportunity for the artist in the field of advertising. But this warning must be made! Before you come West to take advantage of all that California offers, be sure you have prospects, or contacts, or an assured job. Because, as in any rapidly growing area, there is often a *surplus* of talent. Always, when there are greater opportunities, there is a greater field from which to choose.

But we are on our way! Art, and the Art Directors in Los Angeles, are rapidly taking their place of distinction along with any other major city. Southern California is producing and will continue to produce — not only big business — but distinguished Art work, capable Art Directors, and a prestige equal to the finest in the country.

*Harry  
Bennett*

Contact

**BERMAN  
STUDIOS**

19 WEST 44 ST. N.Y.C.  
VANDERBILT 6-6260

 *Our thanks to all the Art Directors with whom we are associated.*

CONRAD CAPUNE  
CARL CRITZ  
HOWARD FORSBERG  
MORGAN HENNINGER  
JAKE LEE  
BOB POOLE  
WILSON SMITH  
REN WICKS  
FRITZ WILLIS  
JIM WOOD  
TED WRIGHT

*617 South Olive Street, Los Angeles 14, California  
New York Representation: Thompson Associates*

*Eliminate your HEADACHES*  
*plan to use*

**WEKO** *Studios*

FOR YOUR COLOR PROBLEMS WITH

COMPLETE

SERVICE

*Flexichrome*

- BLACK AND WHITE PHOTOGRAPHY
- FLEXICHROME PRINTING
- FINISH FLEXICHROME ART

14 EAST 39th STREET, NEW YORK 16, N. Y.

MURRAY HILL 5-1864-63



## quote:

### Communication with a purpose

"Advertising is nothing more than communication—communication with a purpose—information selectively directed and persuasively presented. Without information about what one sells, and persuasion in the selling of it, there simply wouldn't be business."

C. King Woodbridge  
Dictaphone's president

### Impact

"The primary excuse for cost—high cost—by TV's boosters is the delightful word, 'impact.' Here is a word that can be booted about the mist-covered plains of super-intellectualism with the guaranteed sense of security that comes from knowing you'll never be found out."

John J. Karol, VP of sales of CBS  
speaking to Media Buyers Assn.

### Hunches vs. Standards

"Despite the notable progress made in advertising and advertising research during recent years . . . I have an uncomfortable feeling that only too often there is a strong temptation to rely on 'hunches' rather than facts. Although millions are spent each year for advertising research, there is still a lack of research standards and uniform methods which are needed in any field for scientific study . . . The Advertising Research Foundation is working to remedy this situation . . ."

Edgar Kobak, Advertising Research Foundation President, in speech to Ad Club

### Straight-forward photography

"The kind of photography I like best is honest, straight-forward photography. There should be a clear idea behind the picture, some reason for taking the photograph—be it an interesting action or a fascinating shape. I believe that the decisive part of the work should be done with the camera, at the time of the initial exposure."

"It is the right choice of detail, the right moment, and the exclusion of all that is unessential that make a good picture. It is in these qualities that the individual photographer can make his greatest contribution . . .

"I dislike fancy papers . . .

"As I believe the camera to be the essential tool of the photographer, I do not think 'handwork' on the print justified."

Wolfgang Suschitzky in Camera,  
Feb.

**WATERPROOF  
JET BLACK  
PERMANENT**

Also available in 17 wonderful translucent colors! For pen or brush work . . . also superior in the airbrush! They produce excellent transparent washes. All colors intermixable!



**"66"  
JET  
BLACK  
DRAWING  
INK**

IT COVERS  
PERFECTLY  
WITH THE  
FIRST STROKE

# Craftint

THE CRAFTINT MANUFACTURING CO. • 1615 COLLAMER AVE. • CLEVELAND 10, OHIO

If you are...

moving your headquarters to Houston  
or  
moving into the great Southwest market  
call...

*Brennan*

**ADVERTISING  
AGENCY**

A 4-A agency with more than a quarter-of-a-century experience serving leading concerns of the Southwest on a world-wide basis.

Assures you the kind of research, advertising, merchandising and public relations that creates good will toward your company and preference for your products. Result: more sales at less cost.



Write us for  
confidential  
market data.

**BRENNAN ADVERTISING AGENCY**  
1414 WEST CLAY • TEL. LI-7581 • HOUSTON 19, TEXAS  
AAAA • SAAA • SNPA • ABP • NIAA  
and many other memberships and recognitions.

**"If you want to get to  
the top in Art..."**

Go To Successful Men  
To Find Out How!"

says **ALBERT DORNE**

One of America's highest-paid illustrators



"You may be one of the working artists who want a *really* successful, money-making art career... but aren't quite sure how you can get to the top. I've got news for you! *The key is training by the top professionals!* If you are willing to invest a little of your spare time and money in your future success . . . America's 12 Most Famous Artists have already invested literally thousands of hours—yes, a *million* dollars worth of their time to give you the opportunity to move up in

the art field. We give you their personal kind of training right in your own home. And home study is the perfect way for you to get art training while you work because you can set your own pace...take each step ahead when you're ready for it. Write me *today* and I'll send you the details about the Famous Artists Course . . . and the part it can play in getting you to the top! The time to begin moving up is now."

**FACULTY**

Norman Rockwell  
Al Parker  
Jon Whitcomb  
Ben Stahl  
Stevan Dohanos  
Robert Fawcett  
Harold Von Schmidt  
Austin Briggs  
Peter Helck  
John Atherton  
Fred Ludekens  
Albert Dorne

**FAMOUS ARTISTS COURSE**

Studio 41 - D3, Westport, Conn.

Please send me free booklet on  
how to get to the top in art.

Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_  
Address \_\_\_\_\_  
City, Zone, State \_\_\_\_\_



Certificate Award—Consumer Magazine



George W. Kleiser Medal

consulting art director  
advertiser  
agency

Bill Tara  
General Petroleum Corp.  
**West-Marquis, Inc.**

**West-Marquis, Inc.** • Los Angeles • San Francisco • Long Beach • Portland • Seattle • Salt Lake City

## business briefs

Strong and steady pattern of early 1953 in the art field ebbed a bit to a spottiness, probably seasonal. Volume is still high, though somewhat erratic, with artists and studios. Mid-March showed signs of strengthening. Photography moving at a slower pace throughout the period.

Outdoor advertising being hemmed in by new legislation in the Northwest. Oregon may ban highway ads except near large cities and roadside business. Seattle is writing restrictions and in Washington outdoor tax rates have been jumped five times the current rate.

3D era, under Hollywood impetus, is making itself felt more and more in advertising and sales promotion. Will be increasingly used for window and point-of-purchase displays and for presentations. One company, which sold 17,000 viewers to commercial users in 1951, sold 150,000 to same market in 1952, expects to double the figure this year.

This is "battle of the fibers" year. It's wool and cotton vs the miracle fibers. At present the Wool Bureau is plugging hard for 100% wool. All fiber manufacturers will be using plenty of space, plenty of art, photography and art direction.

One way manufacturers are fighting for sales is with really new products. These require, obviously, plenty of promotion and all that goes with it. Bendix, for example, is shouting about its new combination washer and dryer. Kenwood Mills has introduced Kenver, a textured bedspread on one side, a brushed nap blanket on the other. And of course there's the King-size cigarettes. For more new products, see Campaigns section of Trade Talk in this issue.

The flight to the suburbs, which was responsible in 1952 for department stores having their second worst profit year since the depression, is making national advertisers take notice. Shoppers who stay away from the crowded, expensive-to-get-to-cities, live more casually, form new buying habits. Ad managers and art directors are thinking up new ways to appeal to them.

for that  
DIFFICULT  
job

you want  
FAST

and  
RIGHT

Charles  
OFFSET CO., INC.

37 WEST 3rd ST., NEW YORK 12, N.Y.  
Oregon 2-0900



## FACT SHEET

# re: EKTACHROME RETOUCHING

\*here's WHY your Ektachrome should be retouched BEFORE going to your client or engraver

\*here's HOW you can get perfect Ektachrome retouching -- by turning the job over to the one studio that has transformed Ektachrome retouching from a problem to a perfect performance every time!

\*\*\*another everything-under-one roof FREDMAN-CHAITE SPECIALITY: made possible by our unique departmental set-up; where men of great talent work with recognized masters of every graphic-arts craft

FACTS: Fredman-Chaite Ektachrome Silhouetting  
\* Clean, sharp edges  
\* Natural hair-lines  
\* Fabric texture retained  
\* Merchandise shown to best advantage; all imperfections eliminated

FACTS: Fredman-Chaite Ektachrome Composites  
\* Perfect color-balance  
\* Artistic flexibility usually possible only with prints  
\* Perfect register  
\* Complete page set-ups, regardless of scale of originals  
\* No expensive strip-ins or extra sets of negatives: tremendous savings in production-costs

FACTS: Fredman-Chaite Ektachrome Fashions  
\* Styling by noted fashion artists  
\* Correction of fabric colors within 95% of accuracy  
\* Elimination of all blemishes in skin-tone, wrinkles, lines, etc.

FACTS: Fredman-Chaite Ektachrome Retouching

- \* Under-exposed transparencies lightened by exclusive, safe and sure method
- \* Over-exposed transparencies built-up
- \* Complete background changes
- \* Any color perfectly matched
- \* Separation of merchandise, without costly hand-finishing
- \* Visual proofs BEFORE your plates are made

→  
Three duplicate transparencies were made to sizes of layout. All required color changes were made, color balance achieved, figures styled, radio color corrected, name plate deleted, trim color changed and all montaged into one transparency.



FREDMAN-CHAITE STUDIOS, INC., 62 1/47th



Color balance incorrect, chest too bony, background area too short for height of ad.



Shoulder too square, chest too bony, bra showing through dress.



Color incorrect--should be green instead of yellow. Delete name plate; brass trim should be chrome.



2147th St., New York 36, NY, PL-7 3131

Contact your salesman and/or  
Hy Radin or Lawrence Gussin  
at Fredman-Chaite Studios.

Third in a series of tributes to American Advertising

From Cream of Wheat four-color advertisement appearing in ▶



QUALITY CONTROLLED

COLOR PROCESS

**ENGRAVINGS**

By

Chicago's largest fine photoengraving plant...

CHICAGO

- black & white
- color process for letterpress reproduction
- color offset reproduction

**JAHN & OLLIER ENGRAVING COMPANY**

817 West Washington Blvd., Chicago 7 • Monroe 6-7080

**Advertising Essentials Show debuts June 9-10**

A new semi-annual advertising trade exposition, the Advertising Essentials Show, will have its 1953 opening in New York at the Hotel Biltmore June 9th to 10th, it was announced today by the Advertising Trades Institute, Inc., formed to sponsor the event. It will be presented exclusively for advertising executives and buyers of advertising materials.

The exhibits will be confined to the trades and professions servicing the advertising field who will display examples of their latest creative and production facilities. They will include graphic arts suppliers, art services, display producers, photographers, premium marketers, film producers and other essential advertising and publishing services.

The mutual problems faced by buying executives and service representatives who need to meet each other but are subject to restrictions on interview time was stressed by Thomas Noble of Thomas B. Noble Associates, 270 Park Ave., director of the coming show. He said:

"There are 13,700 advertising executives and buyers in New York who, along with the servicing groups, never had a centralized market meeting place for getting together often and long enough to exchange new ideas and display the latest developments or to discuss facilities and requirements which could be of joint interest and profit.

"The Advertising Essentials Show is a direct outgrowth of that need. The purpose is to bring to this phase of advertising work the same business showcase opportunities and personal contact benefits which are represented in successful expositions in other commercial fields."

**Magazine parade continues**

Mechanics Today, a how-to-do-it for hobbyists, debuts soon. It is monthly, will be AD'd by Ray Betuel, published by Almat Publishing Co., 444 Madison Ave., N.Y. 22. Circulation will be 300,000.

Screen Process, which bowed in January, is a monthly with a run of 7,500. Published by Signs of the Times Publishing Co., P.O. Box 1171, Cincinnati.

Outerwear Age put out Vol. 1 No. 1 in early April. 10,000 copies. AD'd by Vince Derusso, published by Theodore Kahan, 350 Fifth Ave.

Home Modernizing is published by Small Homes Guide, Inc., 82 W. Washington St., Chicago 2. 225,000 copies semi-annually, March and September.

**Modern Museum starts permanent collection**

The Museum of Modern Art has revised its policy whereby all works of art in its possession would eventually be transferred to other institutions. The most important works in the Museum's possession will form the nucleus for a permanent collection of the great masterpieces of modern art. Special galleries will be set aside for this purpose.

**World's most powerful flash built by British company**

A flash tube emitting a million candle power to the square inch has been produced by the British Thomson Houston Co. It will be used to take color pictures of the delicate tissue at the back of the human eye.

The flash is about 25% more intense than sunlight, however the tube retains its peak intensity for only about 1/25 second.



**Gayda new R&R VP**

Lawrence Gayda, Ruthrauff & Ryan AD, has been elected vice president of the agency. He is director of the New York office art department. Prior to joining R&R in 1945, Mr. Gayda was AD at Kudner Agency, Inc. and before that was Associate Art Director of Woman's Home Companion.

**Highbrow paperbounds**

Doubleday & Co. is introducing Anchor Books, a paperbound reprint line selling at from 65c to \$1.25. Line is aimed at the highbrow market.

**Don't illustrate paper money**

This warning is contained in "Advertising At Work," bulletin of Advertising Association of the West. AAW reports, "Rumor that such printed illustrations are now permissible was scotched by National Better Business Bureau."

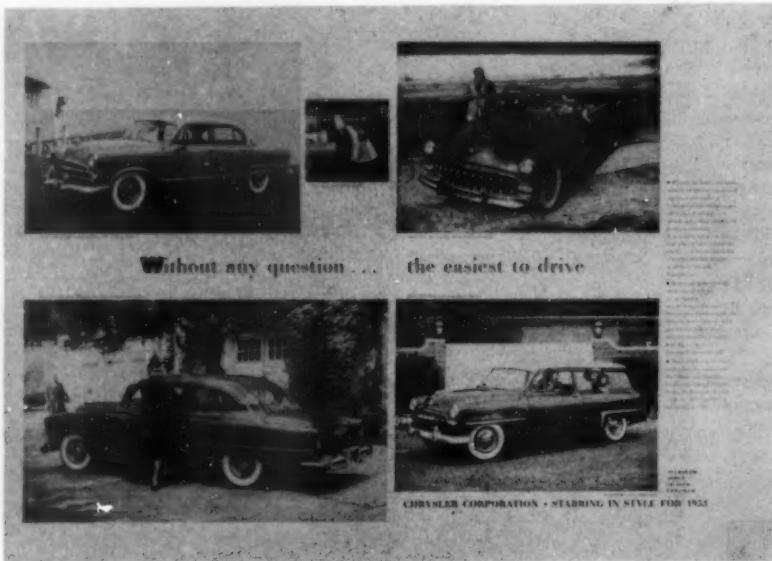


WORLD'S  
softest  
SHOE



WORLD'S  
sheerest  
STOCKING

**Soft photography for soft shoes** Vogue AD Alexander Liberman wanted a picture of shoes that looked soft and pliable, of stockings that were obviously sheer. Both pages have an overall light grey bleed background. Photography by Herbert Matter, Studio Associates. Reprinted from *Vogue*, © 1953, The Conde Nast Publications, Inc.



CHRYSLER CORPORATION - STYLING IN STYLE FOR 1953

**Cars by Chrysler, and Rawlings** Without any question, McCann-Erickson AD Bert Emmert designed this full-color spread to look like editorial material. Ad ran in women's books, John Rawlings took the pictures.

#### Lightweight fluorescent paper

Designed especially for box coverings, labels, gift wraps, greeting cards, direct mail pieces, a light weight lower cost fluorescent paper, Velva-Glo 40, is now being produced by Radiant Color Co., 830 Isabella St., Oakland 7, California.

Velva-Glo 40 is available in 20" x 30" sheets or 30" wide rolls, one to ten reams to the roll. It is offered in blue, cerise,

chartreuse, red, orange-yellow, orange-red, green, and orange. Colors are stable in storage, remain effective for several months of interior exposure to artificial light or direct sunlight but are not recommended for outdoor uses or for more than seven days' exposure to direct sunlight in store windows. Paper is suitable for all printing methods with standard inks.

#### Litho judges selected

Judges for the entries in the 3rd Lithographic Awards Competition, sponsored by the Lithographers National Association, have been announced by Paul R. Lang, Ketterlinus Lithographing Mfg. Co., chairman of the Awards Committee.

The judges will work in groups, will rate only classifications of work for which they are well qualified. Judges include art directors, designers and production men.

The winning entries will be exhibited May 18th for two weeks at the Architectural League Gallery, 115 East 40th Street, New York, and later will be exhibited at the Association's 48th annual Convention in Chicago June 16th-18th at the Edgewater Beach Hotel. An illustrated catalog of winners will be published giving the usual credits.



#### Combined techniques

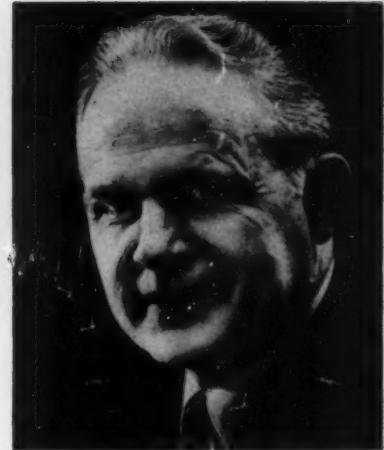
Series of two-color red-and-black Carnation ads combine decorative illustration in line with photographic handling of product. Ads appeared in Western and Coastal states. Series conceived and developed by Charles Sutorius, AD for the Ice Cream Division of Carnation Co., Erwin Wasey Co., Los Angeles.

#### New Exakta wide-angle lens

A 28-mm, f/3.5 wide angle lens, the Retrofocus R II, has been designed for Exakta cameras by Pierre Angenieux. Like the R I, it employs an inverted optical system so that the rear element need not penetrate deeply into the camera body. Coverage of a standard 50 mm lens is 47°. The R I has a normal angle view of 64°. The R II has a viewing angle of 74°.

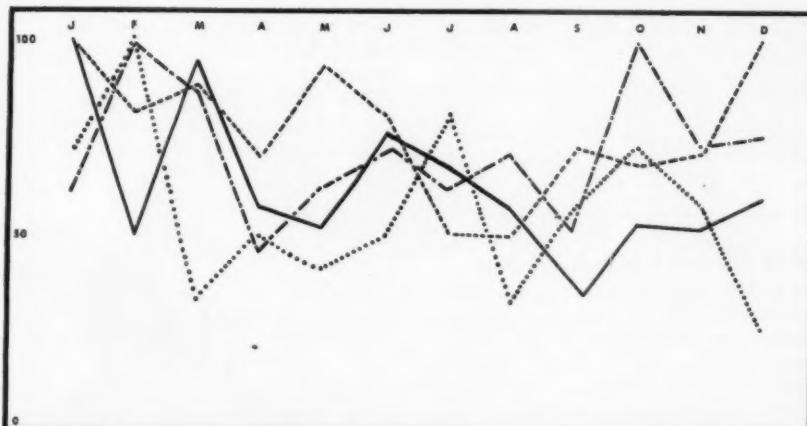


**Fashion art for detective story** Spread from a 12-page Mutual Broadcasting System ad in Coronet shows use of Jean Page's illustrations to publicize MBS detective and mystery programs. AD Arnold Roston avoided realistic illustrators for this assignment, feeling it might be difficult for them to avoid a corny "feel."



#### Hirshon-Garfield names Smith VP

Lann B. Smith, Hirshon-Garfield AD, celebrated his 20th year with the company at a recent office get-together and was made a vice-president of the agency. Agency head Sidney Garfield paid tribute to Mr. Smith's long and effective service to the agency and presented him with the traditional gold watch and scroll.



#### Seasonal art billing patterns

Lines on this graph represent monthly billings for 1951 by highly successful artists, representatives, and photographers. Each artist or studio rated its best month of the year 100, and the other months are graphed as a per cent of the best month.

Obviously no precise conclusions can be drawn from this data, but the following is worth noting:

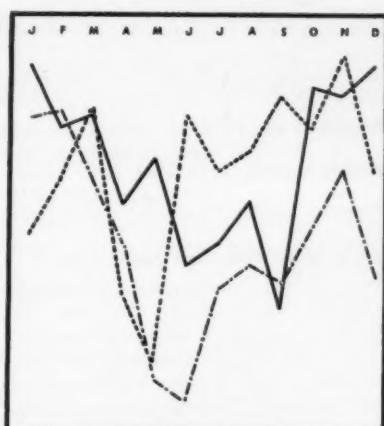
The months of highest billing spread from October through March yet some found February and March among their lowest months. Most lows were in the summer.

The spread between high and low

months was from 100 to 24 and 35 in two instances but some firms kept their low months around 50 per cent of their peak months.

One of the studios supplying data for the above graph calls attention to the fact that data is based on billings and therefore does not show up months in which studio was most active, there being an obvious lag between activity and billing. Furthermore, since not all jobs are billed the same way, no definite time lag can be established.

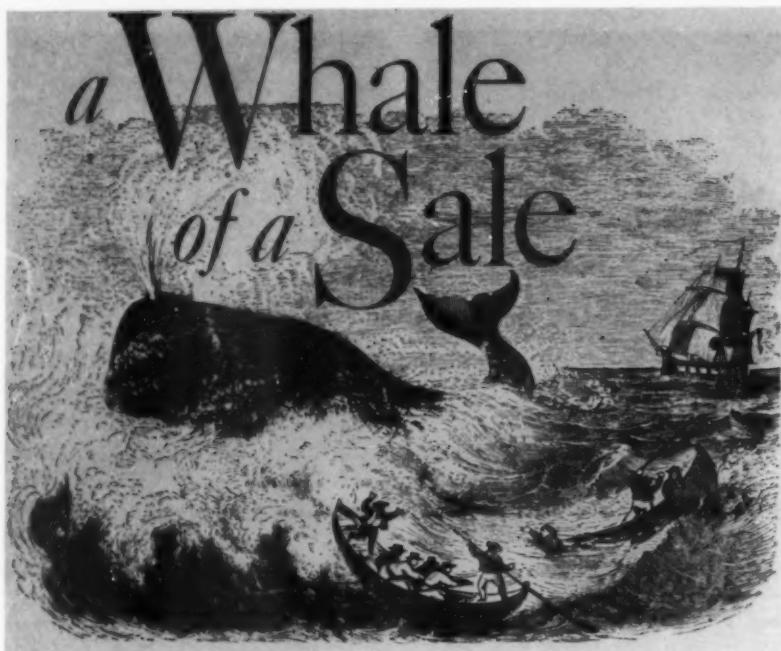
A studio may be very active with a large number of small jobs and in another month be relatively inactive yet record higher billing on a few top-flight illustration assignments.



This graph records the billing fluctuations of one studio over a three year period. Unbroken line indicates 1951. Each year had a different peak month, January, February, and November. Low months were September, June and May.

#### California school establishes industrial design department

The California School of Fine Arts, San Francisco, has established a department of Design for Industry. Faculty will include such professional talent as Glenn Grohe, cover designer and illustrator, and Paul Forster, Dorr Bothwell, Joe Wallace, Edmund Gross, M. Halberstadt, Squire Knowles, Chuck Wertman, and Baldassare Amato.



It's enough to see one whale for a whale of a sale. And that's where Macy's comes in. *Macy's Whales.*

A whale of a deal! If not all the whale of a deal, it's a whale of a deal.

Gray whale has two blubber pots or the equivalent thickness of 1000 men. And twice as much as the whale of a deal.

A whale as easy as big as to be killed.

The whale, the whale of all the mammals.



When a sale is big enough for big Macy's to classify it as a "whale" you can depend on it—it's big. So come Monday morning, we suggest you get ready for the whaling expedition of a lifetime.

Whether you approach from port or starboard, no

matter where you surface at Macy's you'll find yourself in the center of a whale of a gale of bargains. Keep a sharp eye out all over Macy's for the signs of the whale. Wherever you sight it—that means a bargain...a harpoon at

#### MACY'S WHALE OF A SALE SPOUTS ON EVERY FLOOR

Here are a few of the high spots:

in our famous basement: **Macy's Housewares Sale**  
on the fifth floor: **The World's Largest TV and Music Festival**

**Whale of an ad** When Macy's wanted to tell the world about its whale of a sale spouting on every floor, AD Morris Rosenblum dug up this old whaling woodcut. It's a whale of a stopper.

#### NPPA schedules Fall conference

National Press Photographers Association is sponsoring a photo conference in Rochester, during the week of September 13. It is planned for executives responsible for the pictorial content of newspapers and magazines. Program will emphasize pictorial coverage, reproduction, and the use of pictures. Registration data obtainable from NPPA-Rochester Photo Conference, 900 East Ave., Rochester 7, N.Y.

#### Weegee's Secrets a Westinghouse premium

Mel Harris, of Designers 3, and co-author with Weegee of *Naked Hollywood*, has put together a 75c Quick-size 64-page booklet on "Weegee's Secrets of Shooting With Photoflash." 50,000 copies were produced for Westinghouse to use as a premium. The book is packed with Weegee pictures and Weegee advice as told to Mel. Only hint of an ad is mention of Westinghouse on the back cover.

#### AEA protests sculpture judging

The New York Chapter of Artists Equity Association has signed a protest statement concerning the method of administering and judging the "Unknown Political Prisoner International Sculpture Competition" by the Museum of Modern Art.

AEA, representing 1,050 New York and Connecticut artists, was joined in its stand by the National Sculpture Society and the Sculptors Guild.

Chief objections were to use of intermediate American jury when invitation plans called for just an international jury; jury consisted of five museum directors, no sculptors nor architects; of 199 maquettes prepared, only the 11 selected for sending abroad were displayed here; rules on size limitations were not adhered to.

AEA called upon the Museum of Modern Art to place all the sculptor's maquettes on display and to forward photographs of them to the Institute of Contemporary Art, London, for review.

#### Snake pix with cake mix

There's no missing the point of this *Woman's Home Companion* ad, appearing in *Tide* magazine. It effectively points up advantages of women's service book over general consumer magazines.

#### More Leica accessories available

A sharp increase in importation of Leica camera accessories is planned by E. Leitz, Inc., N.Y. Stepped-up supply is effective immediately and is said to increase effectiveness and versatility of the camera.

#### Negative Selling

Stopper character by Austin Briggs and rare negative approach come off in this American Airlines ad. Jack Fisher, Ruthrauff and Ryan, was AD.



## SID calls on designers, schools for more business training

The Committee on Standards of Professional Training of the Society of Industrial Designers is forming a petition to present to art schools asking them to establish courses in basic training.

The SID announcements says, "It seems obvious to us that every institution which purports to prepare creative art for some type of service to business should offer courses on the nature of business, the simpler kinds of contract, methods of billing, etc. The various forms of commercial and applied art have grown rapidly in recent years; courses in business aspects of art should grow also."

SID has invited prominent designers to influence schools in this direction. SID headquarters are, 48 E. 49th St., N.Y. 17.



## NY show judges review over 7000 entries

By mid-March the 80 judges for the New York Art Director Club's 32nd Annual Exhibition had selected the 300 plus pieces to be hung at the Grand Central Galleries, May 14-23.

The 80-judge team weeded the entries down from around 7,000 to over 300. Then a 14-judge team selected the award winners.

## Montreal forms ethics committee, hears Baumgarten on JEC

The Art Directors Club of Montreal was host to Cecil Baumgarten, Secy.-Treas. of the NSAD, member of the SOI and Secy. of the Joint Ethics Committee. Mr. Baumgarten told the Montreal group how JEC works without legal force.

His advice helped the club form an ethics committee comprised of: Al Cloutier, Franklin Arbuckle, Stan Engle, and chairman Colin McMichael. Montreal is the first NSAD member club to form its own ethics committee after the JEC pattern.

## AD's weigh their responsibility for research

Fourth and fifth Round Table Discussions, sponsored by the Historical Book Committee of the Art Directors Club of New York, were on research and the

objectives of modern commercial art education.

Nathaniel Pousette-Dart, chairman of the committee, moderated the research discussion.

Highlights of the discussion indicated that research people are not advertising people. When researchers tell public behaviour resulting from advertising their work measures what has been done, which makes it past tense. Their predictions are based on average response, therefore aesthetic symbols or stimuli of art treatments are considered simply the vehicles for response and cannot be determined by research. It was also made clear that an AD, in addition to following the work of researchers, must at times be his own source of research.

Mark Wiseman suggested that while research is scientific in approach it has no scientific answers.

Rufus Bastian challenged the infallibility of research and called attention to its necessary margin of error. He pointed to George Gallup and other pollsters and their election-time embarrassments.

Pierce Johnson questioned the validity of research in relation to the aims of an AD club. Along with Paul Lang he questioned whether ADs could or should pose as specialists in the field of research.

Mr. Pousette-Dart countered this with feeling that researchers tend to destroy ADs. He said that an AD is a unit and should do his own research lest he become a "messenger boy" simply visualizing the results of someone else's research.

Others who actively joined in the research discussion were Hal Stebbins, Robert Blattner, William Longyear, Ira Herrick, Heyworth Campbell, Stuart Campbell, John Jamison, William Morrison and Arthur Hawkins.

The fifth session, on art education, was headed by Orestes S. Lapolla. It will be summarized in a future issue of AD&SN.

## NSAD annual meeting is May 12

The annual business and election of officers meeting of the National Society of Art Directors will be held at 5:00, May 12, at the newly decorated headquarters, 115 E. 40th Street, N.Y. Following day is the Awards Luncheon of the N.Y. Art Directors Club, and the preview of the 32nd annual exhibition.

## Detroit ADs present paintings to Area Hospital Council

The Art Directors Club of Detroit presented 50 paintings, produced by members in their spare time to local hospitals. This is the fourth such annual presentation. The paintings will be framed by the

club. Presentation of the paintings to the Detroit Area Hospital Council was made by Joseph Franz, Art Director of Maxon, Inc. and chairman of the painting project; and William Johnson, Kenyon & Eckhardt AD and club president.

## chapter clips

**Atlanta:** Anthony Richards won the cash award for the best bookplate design in a contest sponsored by the Printing Industry of Atlanta and open only to Atlanta AD club members. Mr. Richards was born in London, came to this country in 1951, is with Coca Cola's art department . . . ADs worked closely with the printing industry to help promote Printing Week. They persuaded local merchants to devote window displays to the week, and then personally dressed the windows. Display chairman was William Woolen . . . now being planned is the Third Annual Exhibit to be held at the Emory Institute. Emphasis will be on "how it was done," showing thumbnail, layout, finished art, and printed piece . . . March meeting, held in conjunction with the Emory exhibit, featured John Mather Lupton and William Miller, Chicago, as guests.

**Baltimore:** Current Newsletter includes a strong call for entries in the forthcoming show, slated to open May 22.

**New York:** No-two-alike must be theme of clubs luncheon program committee. Recent luncheons have featured talk on wax painting by John Shayne, demonstration of three-dimensional displays by Miss Kay Anderson, discussion of Filmtotype by Jerald Saperstein . . . also a film festival of prize winning films on Lautrec, Rubens and Degas . . . and a pre-Spring tonic program featured four models displaying Jantzen swim suits . . . Mr. Scotland Yard, Richard Harrison, told the ADs how to detect forgery of paintings, counterfeiting, etc. . . . and Richard L. Hopkins, Manager of Scenic Design at CBS-TV, told what makes TV production tick.

**San Francisco:** Held an artist-copy writer panel discussion on Feb. 27 to find out why it's artist VS copywriter so much of the time. Fred Herschleb, Link Malmquist, Lloyd Meyers, Gene Walther and Ruth Robbins spoke up for the ADs . . . annual TV show ran Mar. 6-20, had 22 entries . . . as SAAD News puts it, "Rudolphi Gets Clobbered" with Chairmanship of the 6th Annual Advertising Art Exhibition.

*art for advertising*

# sass- pino studio

ma. 7718\* 733½ so. hope\* los angeles

**A Bird is Known  
By his Note  
A Photographer  
By his Pictures**

*Walter  
Redmont  
of*

## **DIRONE Photography**

11-17 EAST 45th STREET • NEW YORK 17  
Vanderbilt 6-1121

**LOOK** for the embossed seal



**THEN** look at the savings

**GRUMBACHER  
ARTISTS'  
HARD-SIZED WHITE  
BRISTOL  
BOARDS**

Made in 1-2 and 3 pasted plies  
... in Kid and Plate Finishes

**13¢**  
a ply  
LESS IN PKG. LOTS  
Ask FOR FREE SAMPLE BOOK  
AVAILABLE AT YOUR FAVORITE ART STORE  
**M. GRUMBACHER**  
INC.  
482 WEST 34th ST., NEW YORK 1, N. Y.

# WHAT MAKES A PAINTED BULLETIN

## SPECTACULAR?

GINO RAFFAELLI, VICE PRESIDENT AND ART DIRECTOR OF PACIFIC OUTDOOR ADVERTISING COMPANY, LOS ANGELES

**EDITOR'S NOTE:** In the December 19, 1952 issue of *Printer's Ink*, Hal Stebbins, president of Hal Stebbins, Inc., Los Angeles advertising agency, in an article entitled *The Art of Advertising Outdoors* said: "Everybody pays the same price for the same opportunity to address the same audience. Everybody has access to the same box of magic color, the same heroic size. Yet if this formula is so fundamental, why is there such a wide divergence in ratings of readership and remembrance?"

In this article Gino Raffaelli tells some of the ways that art directors can achieve top quality on their outdoor bulletins before the art and layout leave the agency art department.

The circulation enjoyed by a magazine or newspaper is one measure of effectiveness of the medium from the advertiser's standpoint. Degree of readership is another important yardstick, as we in the

advertising business all recognize. We also know that in a movie house we are forced to see, if not read, everything that is flashed on the screen. Sound adds to the effectiveness of the picture . . . which is a case for TV as an advertising medium. But with magazines, newspapers, movies, radio or television, we can choose to see them or not. This is not true with outdoor advertising, particularly in Los Angeles.

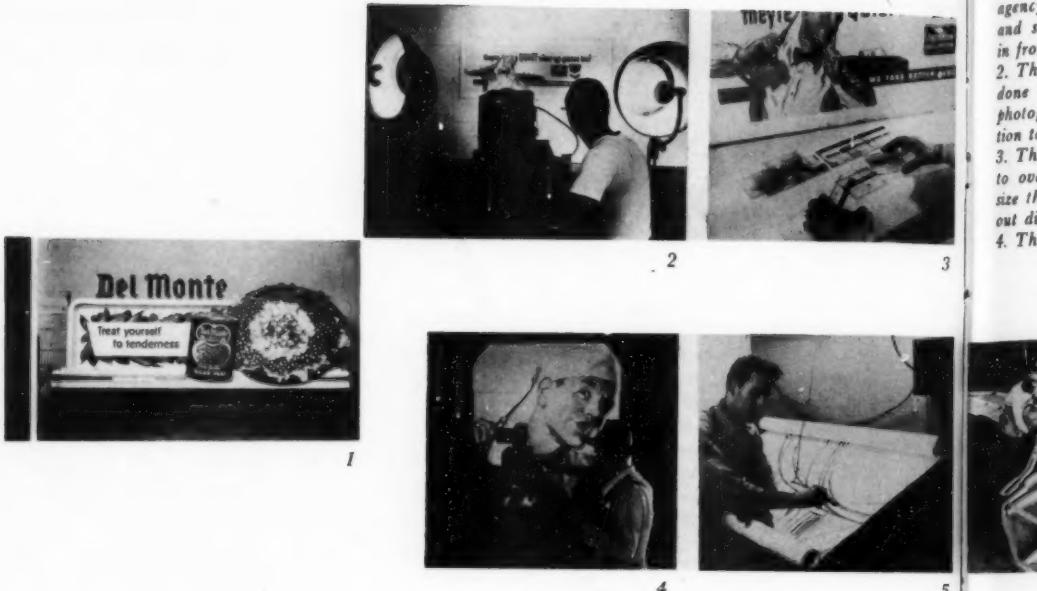
When one realizes the peculiar conditions that exist in this large Southern California market he cannot fail to recognize that here, more than in any other market in the world, Outdoor Advertising is a potent medium for reaching all of the people. Traffic volume, being the circulation enjoyed by Outdoor, increases the domination and impact of this medium in direct proportion as the volume increases because Outdoor enjoys a "captivate" audience. As in a movie the message in front of the audience is inescapable.

It is because of the heavy all-year automobile traffic in Los Angeles that Outdoor has gained full scale recognition by national and regional advertisers as a major advertising medium. Los Angeles is spread out, and public mass transportation is inadequate, so an automobile is an absolute necessity for getting around. There are more personal cars in Los Angeles County (1,816,000) to be exact,

than there are in any state in the U.S. but four . . . one of which is California. All of the people ride in a car, and most of them drive one, most of the time. This is why many advertisers use Outdoor in Los Angeles County and use it nowhere else, or not to the same extent.

More than half of the business handled by Pacific Outdoor Advertising Company at present is on painted bulletins. This is reverse of the ratio of paint to posting as it is with most other outdoor plant operators. It is because of this heavy volume of paint business, and the reason why, we at Pacific Outdoor have spent so much time and money in the development of our facilities for making outstanding painted bulletins . . . effort expended for the sole reason of making these spectacular displays real salesmen for our advertisers' products. Case histories of many advertisers prove the wisdom of using our bulletins year after year in Los Angeles County, which is now the nation's third largest market for everything that people eat, drink, use and wear.

Our objective, as mentioned above, is the same one sought by the copy chief and art director in an advertising agency: the selling of goods or services in satisfactory volume for our mutual client, the advertiser. Exactly what we receive in the way of layout and art is what we reproduce on the bulletin itself and it



1. Six spectacular bulletins like this one, for as many Del Monte Products, are on the plant of Pacific Outdoor in Los Angeles. McCann-Erickson, San Francisco, is the agency, Al Camille, Art Director. The can and salad bowl are plywood cutouts hung in front of the bulletin face.

2. The art for a Pacific Outdoor bulletin, done in one-half inch to the foot scale, is photographed onto glass slides for projection to full size.

3. The glass slides for projection are made to overlap so that when projected to full size the images can be fitted together without distortion.

4. The glass slides are projected to full size

against a background made up of five-foot strips of paper upon which the outlines of the copy are drawn.

5. The "pounce" paper as it is called, upon which the art has been drawn by hand, is perforated with an electrical spark.

6. The cutouts are constructed of weather-proof plywood, baked with re-enforcing members as shown. The entire cutout is then painted with prime coats ready for painting of actual copy.

7. True size of some of the giant cutouts can be appreciated in comparing the actual art, shown in the lower right. Note the artist working on the electrical elevator scaffold at the cutout on the left.

more, and our men must use greater ingenuity in painting the finished bulletin or cutout. So we ask for sizeable copy, large enough to enclose sufficient detail.

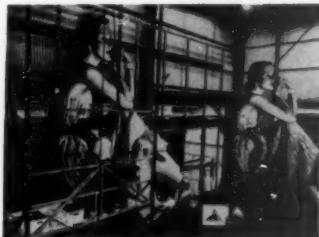
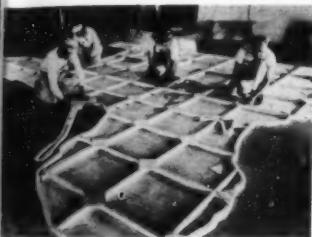
#### Scale those layouts precisely

Another factor that controls exactly what the final painted bulletin will be is the arrangement of copy elements on the layout. Many times finished layouts and finished art are sent to us which are not in exact scale to the full-sized bulletin. If art directors will remember that what they send to Pacific Outdoor corresponds to the blueprint an architect draws for a house, then it can be appreciated that everything must be in exact scale. When it is realized that a piece of finished art for a bulletin 50' or 60' long is usually drawn to a scale of  $\frac{1}{2}$ " to the foot, one can understand how a variation of  $1/16$ " or  $1/8$ " will be amplified when it is blown up in direct scale on the bulletin itself. This is true for the main copy message or pictorial for a large cutout.

For example if, on finished art for lettering on a bulletin, there is a variation in the stroke of a letter just the width of a ruled line by pen or brush, this variation can show up in inches on the bulletin. This happens because we photograph the art onto glass slides which are projected up to the face of the bulletin. This is 43' long by  $10\frac{1}{2}$ ' high, in the case of the standard senior bulletin structure. Therefore, the stroke of a letter of copy that is  $\frac{1}{8}$ " too wide on the  $\frac{1}{2}$ " scale art, will be 3" too wide on the bulletin itself. The same trouble develops if an element of copy is placed just  $1/16$ " or  $1/8$ " out of place. On the full size bulletin it will be  $1\frac{1}{2}$ " or 3" to the right or left of where it should be. If it is an inch out of place on a  $\frac{1}{2}$ " scale layout, it will be two feet out of correct position on the bulletin.

Pacific Outdoor has prepared sets of bulletin layout sheets drawn to exact scale. For preliminary sketches there are tissues made to  $\frac{1}{4}$ " scale, so that they can be handled easily on the drawing board. Not only is the bulletin in exact scale and proportion on these tissues, but a car is at the curb and people are on the sidewalk in front of it, all drawn to the same scale. With these work sheets an art director can develop his ideas with a good sense of final size and effect, until they have passed the test of several "runs" through the shop or even to the client for initial approval. When ideas get to final stage, Pacific Outdoor will furnish layout sheets in  $\frac{1}{2}$ " scale over which the final art can be worked, or upon which stats of it can be arranged for directing us in our part of the work. (Cont'd on P. 51)

3



6

7

controls the final sales result. If it is excellent art, the art director in the agency can be assured that we here at Pacific Outdoor will give him faithful reproduction to the finest detail. If the art or layout is mediocre, then the finished bulletin will be that . . . and the one who will suffer is the advertiser, for we never attempt to "master-mind" the many possible reasons behind the release of inferior copy and art. The few extra dollars spent for top-grade art is the only difference in cost between an average bulletin and one that is a star salesman.

#### Large cutouts effective

In the case of art for a food or beverage advertiser, of which we have many, the high quality of copy is paramount. Many of our bulletins call for use of large cutouts showing product in use. Many of them are salad bowls, beverages, "juicy steaks", and other enticing and appetizing dishes. They are up to 22' high, 28' to 30' across a plywood "plate". But the degree of the appetite appeal in this reproduction — that very important element that pays off at point of sale — is controlled primarily in the art department at the agency, and followed through here in the paint studio at Pacific Outdoor. Therefore we request and usually get, full color carbro prints of actual food dishes, glasses of beer, etc. from which to work. We are proud and happy to say

that when this type of art is furnished, the average reaction of the passer-by is just what it should be: "My, that looks good enough to eat!" . . . even though the subject being admired is as tall as a two-story house.

Sometimes an agency that is not familiar with the type of outdoor copy being used here in Los Angeles will send art for a bulletin done in sketchy form, in pastels. Others send us Ektachrome transparencies for copy . . . and good ones. But in either case there is so much room for variance between what the agency or advertiser wants, and what we think he wants, that dissatisfaction is often expressed with the finished bulletin. Art for a food or a beverage product, or any other item, can also be done in water color tempera or oil. In any case, however, if the art is stylized or factual, it should be finished to the complete satisfaction of the client as he expects to see it on the boulevards of Los Angeles, before it leaves the agency.

#### Copy should show detail

No matter how good the art is for a bulletin or cutout much of it "falls apart" when it is blown up to full size. At this point our artists must fill in, and tie elements of the art together. If the carbro or painting, from which they must reproduce, is small then portions of the art that fall apart are exaggerated even



MEDAL AWARD



GEORGE W. KLEISER AWARD

Annual  
Art Directors  
Show  
of Los Angeles



• MEDAL AWARD  
BEST DESIGN|COMPLETE UNIT  
artist : nickolas murray  
art director : robert w. wheeler  
client : hunt foods, inc.  
agency : young & rubicam, inc.



★CERTIFICATE OF MERIT : BOOKLET DESIGN

22 winners from the current exhibition...



DILLON LAURITZEN MEMORIAL AWARD



•GEORGE W. KLEISER AWARD : BEST POSTER  
artist : bill tara art director : bill tara client : general petroleum agency : west-marquis, inc.



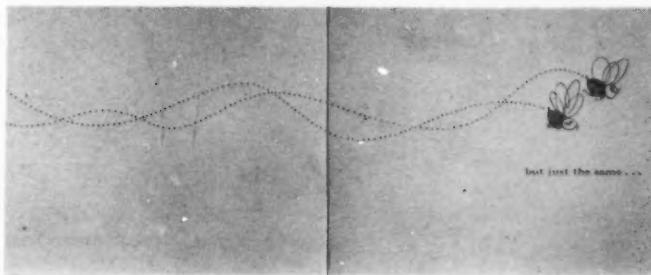
★CERTIFICATE OF MERIT : ALBUM COVER  
artist : robert mc avin  
art director : lou shurter and robert mc avin  
client : capitol records



★CERTIFICATE OF MERIT : CONSUMER MAG.  
DRAWINGS OR PAINTINGS : B & W  
artist : ren wicks  
art director : john groen  
client : cole of california  
agency : foote, cone & belding



★CERTIFICATE OF MERIT TRADE MAG. DESIGN COMPLETE UNIT  
artist : james reed  
art director : milton zolotow  
client : audience tested advertising, inc.



DIRECT MAIL. artists : ed renfro, bob guidi and saul bass art director : saul bass  
client : the stanley kramer film corporation



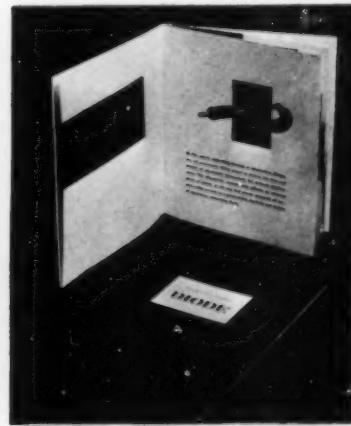
★CERTIFICATE OF MERIT : EDITORIAL : DRAWINGS OR PAINTINGS artist : jim real art director : russell lynes client : harper's magazine



●MEDAL AWARD : BEST PHOTOGRAPH  
★CERTIFICATE OF MERIT : PHOTOGRAPHY : COLOR  
artist : marcel ollis  
art director : charles porter  
client : sunkist growers  
agency : foote, cone & belding



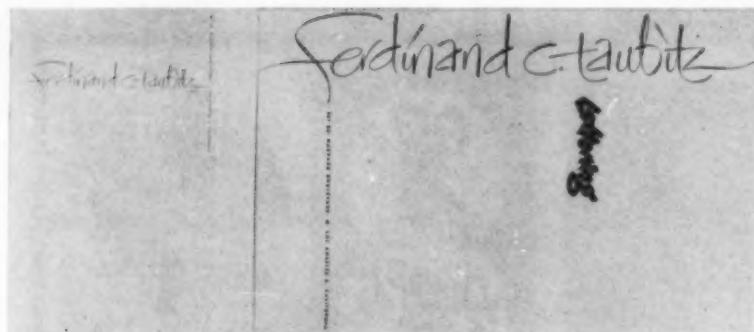
●DILLON LAURITZEN MEMORIAL AWARD  
BEST PAINTING  
artist : james hansen  
art director : lowell butler  
client : westways magazine  
agency : automobile club of southern california



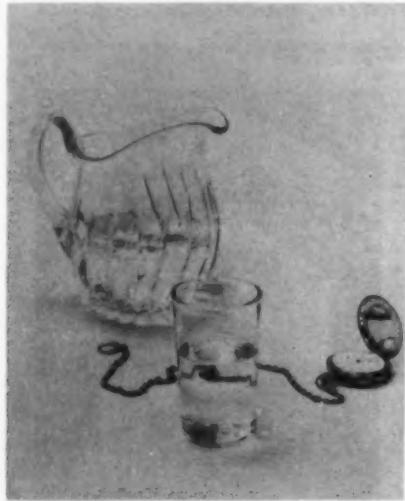
●MEDAL AWARD : BEST BOOKLET DESIGN  
DIRECT MAIL.  
artist : jim hastings and will connell  
art director : james real  
client : hughes aircraft company

★CERTIFICATE OF MERIT  
NEWSPAPERS DRAWINGS OR PAINTINGS  
artist : pauline annon  
art director : pauline annon  
client : haggarty's

★CERTIFICATE OF MERIT : SMALL-SPACE ADS  
artists : cal freedman and art goodman  
art director : james cartwell  
client : cbs radio - knx



★CERTIFICATE OF MERIT : LETTERING artist : f. c. taubitz art director : f. c. taubitz client : f. c. taubitz



★CERTIFICATE OF MERIT : CONSUMER MAG PHOTO B & W  
artist : todd walker  
art director : advertising designers  
client : printers ink  
agency : hal stebbins, inc.



★CERTIFICATE OF MERIT : DESIGN COMPLETE UNIT  
artist : bill tara TRADE MAGAZINES  
art director : bill tara  
client : general petroleum  
agency : west-marquis

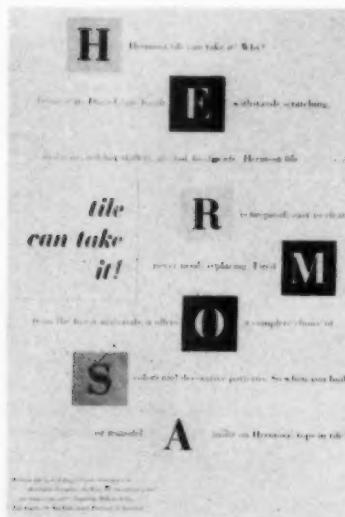


★CERTIFICATE OF MERIT : CONSUMER MAG. PHOTO B & W  
artist : todd walker  
art director : arthur shipman  
client : frank brothers  
agency : danziger-madden & shipman



★CERTIFICATE OF MERIT : TRADE MAGAZINES  
DRAWINGS OR PAINTINGS

artist : ed renfro and bob guidi  
art director : bob guidi  
client : tri-arts



★CERTIFICATE OF MERIT : CONSUMER MAG.  
artist : bill jong  
art director : bill jong  
client : gladding, mcbean and company  
agency : hal stebbing, inc.



★CERTIFICATE OF MERIT : NEWSPAPERS DESIGN OF COMPLETE UNIT

artist : louis danziger  
art director : louis danziger  
client : perm-o-kote company  
agency : danziger-madden & shipman

★CERTIFICATE OF MERIT : EDITORIAL ART DRAWINGS OR PAINTINGS

artist : ren wicks  
art director : george samerjan  
client : esquire



★CERTIFICATE OF MERIT : CAR CARDS EXTERIOR

artist : jim johnson  
art director : william martin  
client : catalina, inc.  
agency : david b. hillman, inc.



★CERTIFICATE OF MERIT : POSTER  
artist : bob guidi and marvin schwartz  
art director : dave rose  
client : jersey maid milk products company  
agency : mogge-privett company

## To repeat or not to repeat

that is the question harassing many a budget-squeezed sales-minded advertiser

**EDITOR'S NOTE:** The following material is from a letter written to us by Elwood Whitney, Vice-President & Director and creative head of Foote, Cone & Belding, N. Y. The letter was in response to our query whether advertisers were making proper use of repeat ads and art and whether more repeat advertising would seriously affect the ad art market.

"Let me sum up my views this way. All of the information I have seen indicates that opportunities for savings to advertisers through repeated insertions are far greater than most clients I know are likely to take advantage of.

In other words, it is my opinion that most repeats would certainly pay out. But the tendency of an advertiser to get carried away on art work is so strong that he is likely to resist repetition for optimum savings. (It is a common and accepted fact that advertisers tire of their own advertising themes much more quickly than the public.)

You may remember a 3-year campaign which Mr. George Washington Hill ran for the American Tobacco Company, featuring the tall, gaunt farmer with the tobacco leaf (an oil painting by James Chapin) — thousands upon thousands of insertions at a period when Lucky Strike sales were steadily climbing. I would hesitate to generalize from this experience. I merely point out that American Tobacco seemed to suffer no serious penalty.

You may also be familiar with the Arid success story, in which the original ad was repeated almost without change for about three years; and the business was built on it.

There have been many other occasions when ads have been repeated two or three times — without readership being impaired — but none as dramatic as the two mentioned above.

Most of the formal work which has been done by way of studying this problem of repeats has been done with Industrial Publications. But I see no reason why the findings can't be generalized to consumer advertising.

In case you wish to study the available literature in this field, let me give you the following references which may be of interest to you.

Industrial Marketing — September, October and November, 1947 issues — "Effectiveness of Repeated Advertisements"

Laboratory of Advertising Performance — McGraw Hill Research — May 1948 — "A Regularly Repeated Advertisement Does Not Lose Its Selling Power"

Printers' Ink — May 28, 1948 — Page 42 — "Ads Are Repeated Year After Year, But Total Inquiry Rate Goes Steadily Up"

Industrial Marketing — October 1948 — "More Data on Repeat Ads" by Richard L. Edsall

Tested Copy — Daniel Starch and Staff — No. 49, March, 1949 — "Try Repeating Your Good Advertisements"

Tide — July 6, 1951 — "An Advertiser Does A Careful Study On Repeat Ads and Positions"

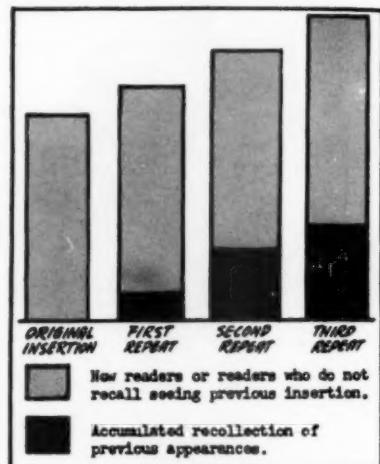
Journal of Commerce — September 22, 1952 — "Repeat Ads?"

You may be interested in the five major conclusions drawn from a fairly serious study of this problem published, I believe, in 1948 by Industrial Marketing.

These conclusions are: 1. A given advertisement secures attention from a random sample of those who read the publication in which it appears.

2. When an ad is repeated, it is seen and read by at least an equal number of new readers, or readers who do not recall seeing it before. This holds true regardless of frequency of insertion in either a weekly or monthly publication. As the time interval between repeated advertisements increases, the recollection of previous appearances decreases to the extent that:

3. In a weekly publication, ads repeated at four weeks, or longer, intervals have little accumulated recollection of previous appearances and have approximately the same effect as the original insertion.



4. In a monthly publication, ads repeated at four or five month intervals have little or no accumulated recollection of previous appearances and have approximately the same effect as the original insertion.

5. Regardless of frequency of insertion (in either a weekly or monthly) the general effect of repeating an ad is shown in the accompanying chart. The accumulated recollection of previous appearances is high for ads repeated frequently and is negligible for ads repeated infrequently.

I do not regard these conclusions which concern attention value as synonymous with advertising effectiveness. Therefore, it occurs to me that the case may be somewhat overstated here. Perhaps there is some loss in impact not reflected in readership.

TV presents some exception to this rule. Generally speaking, the weaker the impact of the medium, the less its effectiveness will be impaired by repetition. TV, which combines both sight and sound, is probably the strongest of all media from a standpoint of penetration, and therefore would most likely be the first medium to suffer from too much repetition. Nevertheless, I will hold to my first statement: that opportunities for savings through repetition are much greater than most agencies would be permitted to take advantage of.

Therefore, I conclude that a threat to artists during a period of budget reduction is more theoretical than real. They will suffer along with the rest of us, but probably no more so—at least not from this cause."

1952's  
top posters  
chosen at  
21st  
national show



From 675 entries, the "100 Best Posters of 1952" and the year's outstanding painted bulletin displays were chosen in the 21st National Competition and Exhibit of Outdoor Advertising Art, sponsored by The Art Directors Club of Chicago.

The three Grand Award Winners are:

**FIRST GRAND AWARD**—Advertiser, Jello Div., General Foods Corp.; Agency, Young & Rubicam, Inc.; Art Director, Jack M. Anthony; Artist, Jack Wittrup; Lithographer, Spurgeon-Tucker.

**SECOND GRAND AWARD**—Advertiser, Purina Mills; Agency, Gardner Advertising Co.; Art Director, Dale Kirchoff; Artist, John Eppenstein; Lithographer, Compton & Sons, Inc.

**THIRD GRAND AWARD**—Advertiser, The Atlantic Refining Co.; Agency, N. W. Ayer & Son, Inc.; Art Director, Donald Kubly; Artists, Ewing Galloway and Rio Studios; Lithographer, McCandlish Lithograph Corp.

Judging emphasized perfection in the blending of idea, copy design and art. This year's rules required entrants to screen their sketches and to submit no

more than four designs. Thus, the designs submitted represented the acme of outdoor advertising art. In addition, the number of advertisers represented in the judging was the highest on record.

Two basic ideas were considered in judging: (1) the value of the idea to create sales or to promote a cause, and (2) effectiveness and excellence of design, composition and technique.

In judging the designs as to idea, the Jury asked: Is the idea new? If not basically new, does it have a new or intriguing twist? Does the idea get across quickly? Does the idea have continuity possibilities or topical interest? Is it one likely to move people to buy or remember the product or cause it promotes?

The competition was conducted under the auspices of the Exhibit Committee of the ADCC. Members of this committee were: Chairman, Kemper Ferree, Art Director, J. W. Thompson, Chicago; William W. Miller, President, The Art Directors Club of Chicago; Burr L. Robbins, President, General Outdoor Advertising Co., Chicago; Carl J. Briese, Art Director, Needham, Louis and Brorby, Inc., Chicago.

Following the presentation of awards, The Art Directors Club of Chicago sponsored a one-week exhibition of the "100 Best Designs" in the galleries of Marshall Field & Co., Chicago, starting March 30.

Later this year, Outdoor Advertising Incorporated will publish "The Poster Annual for 1952" and distribute it throughout the country to individuals who will find it a most valuable reference and text book. This book will contain the prize-winning and "100 Best Posters of 1952," the prize-winning painted bulletins, and a collection of designs having merit of copy, art, and design.

Jury included H. M. Cleaves, General Foods Corp.; Morelle K. Ratcliffe, Ratcliffe Advertising Agency; L. F. Desmond, Chrysler Corp.; Elwood Whitney (Chairman), Foote, Cone & Belding; John B. McLaughlin, Kraft Foods Co.; Carl J. Briese, Needham, Louis & Brorby, Inc.; Burton C. Granicher, McCann-Erickson, Inc.; William W. Miller, General Outdoor Advertising Co.; Sidney O. Burke, West Marquis, Inc.; Leslie Beaton, Cunningham & Walsh, Inc.; R. E. Krings, Anheuser-Busch, Inc.; Kemper Ferree, J. Walter Thompson Co.; William W. Johnston, Young & Rubicam.



Far left photograph shows the producing talent at UPA. From left to right are Herbert Klynn, Production Manager; Pete Burness, director of the *Mister Magoo* films; Robert Cannon, UPA's Vice President and top director; Ted Parmelee, director; William Hurtz, director; and Stephen Bosustow, President and Executive Producer. Other photo shows UPA building at Burbank, California.

UPA's 3-egg symbol was designed by Alvin Lustig.



**breathes**

**modern spirit**

**and style**

**into**

**traditionally**

**romantic**

**movie**

CHARLES DAGGETT, UNITED PRODUCTIONS OF AMERICA

"The cleverest movies, foot by foot and frame by sophisticated frame, that are coming out of Hollywood are the animated cartoons made by United Productions of America."

Thus the Los Angeles Times for Sunday, February 8, 1953 . . .

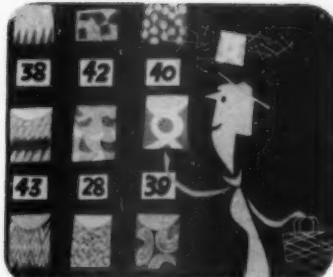
"United Productions of America — familiarly known as UPA — is the new movie-cartoon studio that has recently worked to the fore as a virtually revolutionary producer in the field of the animated film. UPA is imposing what amounts to the spirit and style of modern art upon the traditionally romantic and restricted area of the movie cartoon. The UPA people are unhampered by any urge toward the literal. Their drawing and designs are imagistic, contrived mainly from subtle colors and fluid lines.

"Staffed for the most part by artists with young minds and progressive ideas, whose talents extend beyond the field of the screen cartoon to the fine arts (many of them are exhibited in the galleries of Los Angeles and New York), the UPA studio out in Burbank, Calif., is a West Coast center of artistic industry. The whole place — a cheerful California ranch-type studio building — breathes freedom, imagination and taste."

Thus Bosley Crowther, motion picture critic of the New York Times, in his Sunday magazine piece on December 21, 1952 . . .

These are only two of the scores of superlative comment UPA has earned in the past few years with its brilliant new animated film techniques. Mr. Crowther's on-the-scene report particularly emphasizes the key to UPA's success. This success lies in the hearts and minds of an outstanding group of artists who are permitted the fullest freedom in expressing themselves. At the head of this group is Stephen Bosustow, 42 year old President of UPA, who provides the enlightened production leadership that permits artists to work as they please in the animated film medium.

The chief differences between UPA's entertainment and commercial films and the films of other companies are those of story, design, color, animation, and contemporary art. UPA's greatest impact in the motion picture field has been made through its entertainment films such as "Gerald McBoing-Boing," "Rooty Toot Toot," the *Near-sighted Mister Magoo* films, and scores of others produced for Columbia Pictures' release. However, UPA recently blazed new trails in the



Upper left is a scene from "Man Alive!", produced by UPA for the American Cancer Society. It has received a 1952 nomination for the Academy award.

Lower left from "More than Meets the Eye", highly abstract commercial film produced for CBS Radio. This scene illustrates the arresting quality of sound—the baby crying to attract the passerby.

Upper right from "More than Meets the Eye," illustrating the effect repeating brand name so that it becomes familiar to a shopper—regardless of the price.

commercial film area with "More Than Meets the Eye," which it produced for CBS Radio. This was the striking story of CBS Radio's tremendous influence over the buying habits of millions of Americans and was the first business documentary film ever to be told in terms of abstract modern art.

The ingredients used by Bosustow to build UPA into prominence in the brief span of years were business initiative, an artistic and creative background, good taste in story and art selection, a marked organizing and executive talent and a large amount of intestinal fortitude.

Ten years ago, Bosustow was working for the Hughes Aircraft Co., as head of production scheduling and control on the giant experimental flying boat Howard Hughes was building. His business sense and his ability to express an idea in simple drawings attracted the attention of the Consolidated Shipyards in Long Beach (Cal.). The shipyard needed a film to teach some safety rules to welders. Bosustow made the picture, a slide film called "Sparks and Chips Get the Blitz" and began his career as head of an industrial animated motion picture company.

Within two years his Industrial Films and Poster Service had turned out a

score of animated training films for the Navy, the Army, the Office of War Information, the State Department and several business firms.

There were a half dozen employees when UPA was incorporated eight years ago. Today there are 75 employees, the company does a \$750,000 yearly business, has its own studio in Hollywood and consistently produces the most modern and mature animated cartoons in its field. In New York, UPA also has a studio that is devoted to making television commercials and industrial documentary films. UPA won the New York Art Directors Club award for the best television commercial of 1950 and won both the New York Art Directors Club and the Los Angeles Art Directors Club awards for the best television commercials of 1951.

UPA, although it won film awards from the beginning of its existence, was really "discovered" when it produced "Gerald McBoing-Boing," the Academy award winning cartoon for 1950. This year, for instance, UPA won three Academy nominations for its productions. In the cartoon field, nominations were for "Madeline," a charming children's story by Ludwig Bemelmans, directed by Robert Cannon and "Pink and Blue Blues,"

a rousing chapter in Mister Magoo's career as a baby sitter, directed by Pete Burness. In the documentary short subjects field, UPA's production of "Man Alive!", for the American Cancer Society, also was nominated. This film was directed by William T. Hurtz.

Cannon, who directed "Gerald McBoing-Boing," and "Madeline," has a particularly fluent ability to make whimsical and amusing films. Burness, who does the Mister Magoo series for UPA, is also one of the most skilled directors in the animated film field. Hurtz, who did the Cancer Society picture, two years ago, directed "Man on the Land" for the American Petroleum Institute, and it won a Freedom Foundation award in 1952. At the present time, Hurtz has switched over to the entertainment field and is now finishing the "Unicorn in the Garden," a grim and amusing story of domesticity by the great American wit, James Thurber. Ted Parmelee, another of UPA's directors, is now making one of the most experimental films UPA has attempted. This is Edgar Allan Poe's "The Tell Tale Heart." The Poe story is a horror tale and does not follow the conventional cartoon story line. Artists working with Parmelee on this film have been allowed to do highly abstract backgrounds, which should make the short picture a melodramatic shocker.

In New York, the directors are Abe Liss and Gene Deitch. Deitch specializes in TV commercial direction. Liss also works on commercial films but presently is directing one of UPA's entertainment cartoons for Columbia release.

Among the artists who contribute so much to the outstanding quality of UPA films are Paul Julian, Jules Engel, Robert McIntosh, Robert Dranko, Michi Kataoka, Sterling Sturtevant, C. L. Hartman, and Abe Liss.

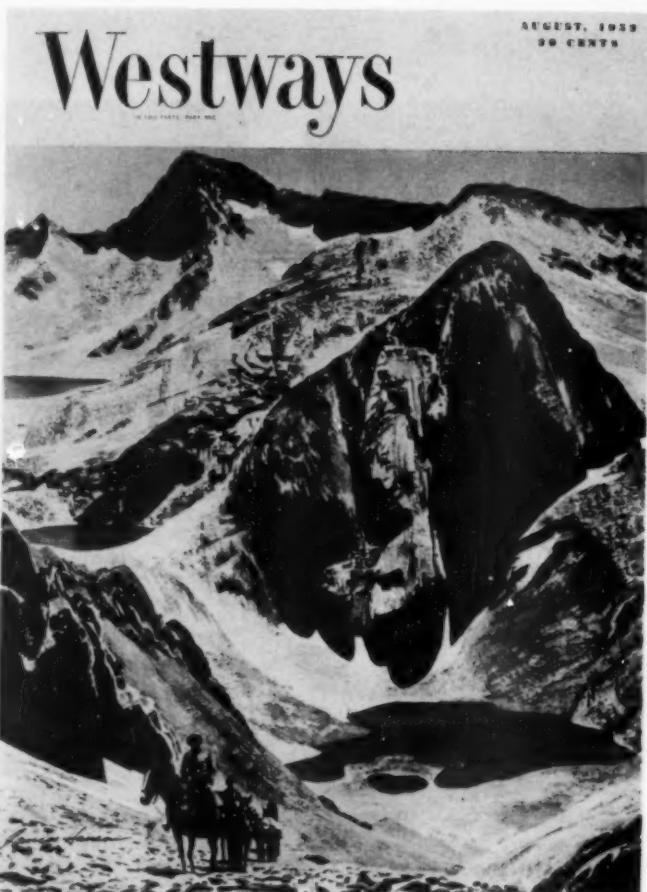
UPA's films have met with wide acclaim throughout Europe as well as the United States. The company now has plans for making a full-length feature. In this production, UPA will adhere to the use of fine modern art, modern music and adult story telling. Among the stories being considered for production are James Thurber's "Battle of the Sexes," and "Don Quixote."

# The Westways Story

Forty-four years ago, when there were in the State of California about 20,000 cars, the Automobile Club of Southern California, then nine years old, brought out the first issue of its official publication, "Touring Topics." It was designed to acquaint its members with the latest innovations in automobiling, road conditions and new cars such as "a Sleeping and Dining Car built in Los Angeles and equipped with sleeping, cooking and table facilities for use on tours into the country." In 1934 the name of the publication was changed to **WESTWAYS** and its editorial scope was broadened to that of a general travel magazine. Today its 150,000 subscribers look to it for authentic information about the interesting places, people, activities, history and even the wild life of the Pacific Southwest. In its pages and on its four-color, letter press covers, has appeared the work of many of the best Western artists, including Millard Sheets, Phil Paradise, Rex Brandt, Phil Dike, Ralph Hulett, Maurice Logan, Conrad Buff, Maynard Dixon and those whose work is shown on these pages.

For the last five years **WESTWAYS** has received the Art Directors' Club medal for the best painting in black and white or color in their annual show.

The Dillon Lauritzen Memorial Medal Award, in honor of **Westways'** late art director, went to James Hansen for the best painting or drawing in color or black and white in 1953 L.A. Art Directors Show



Gordon Brussiar's character sketch illustrated an article by Idwal Jones about an interesting old character in the Sacramento River delta country



Harry Diamond's school crossing guard and friends appeared on the September 1952 cover. **Westways** covers are in four-color letter press



The angry mother being used as a pack horse was painted by Ren Wicks for a summer issue. Westways' present art director is Lowell Butler.



February 1980

# TOURING TOPICS



The process started and stopped—these dealers didn't want to risk it. But today their products may meet the life of a century.

For 12 months post-treatment, there were no significant differences in the proportion of patients with a relapse between the two groups.

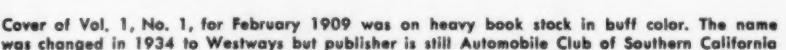


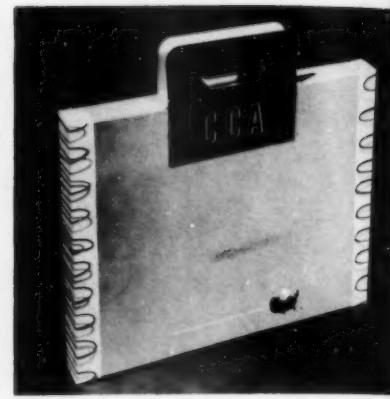
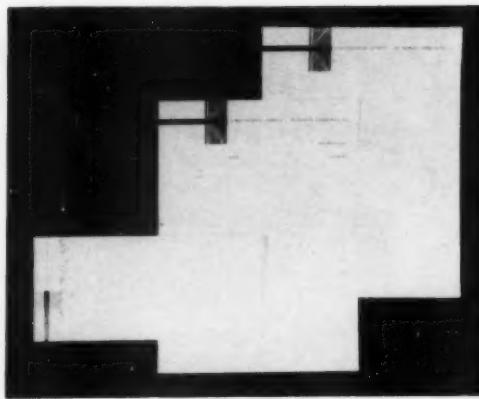
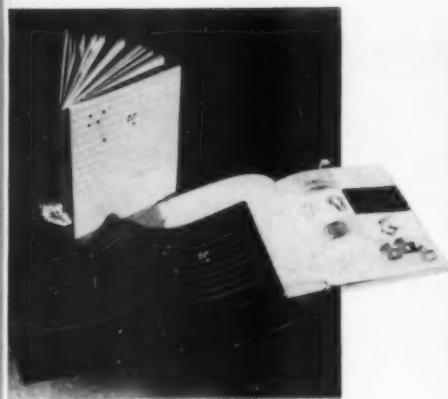
Body type is 9 on 10 point Old Style set in 13½ pica columns. Captions and sub-heads are set in Futura demi bold. Body signatures are printed in two-color letter press by Pacific Press in L.A.

Jim Hastings made a line drawing of the duck, got a positive film of it and then made his color overlay. He used a live model for the bird and carefully collected rocks of the texture he wanted



Thor Putnam, who made these pictures of a ghost town, is a photographer in his spare time and an art director for the Disney Studios by profession. His prints are especially well composed



**12. Book**

*"Design to Music."* Designed by Herbert Pinzke. Client—Apprentice House.

**5. Stationery**

*"Frederick Kreitzer."* Designed by Susan Karstrom.

**10. Package**

*"All Year Gift Package."* Designed by Robert Moore. Client—Container Corporation of America.

**8. Xmas Card**

*"Harold Walter."* Designed by Harold Walter.



The Society of Typographic Arts announces its Twenty-sixth Annual Exhibition of Design in Chicago Printing, to be held at the Art Institute of Chicago from March 28 to May 3. From 789 pieces submitted, 127 were chosen by the Jury, consisting of



Walter Howe, Director of Design, R. R. Donnelley & Sons Co.



Wilbur Meese,

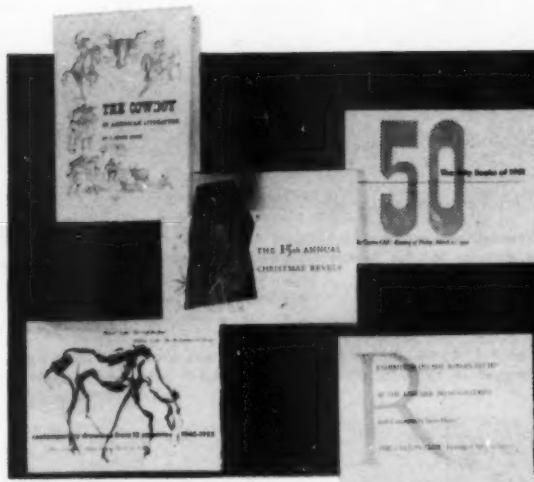
Manager of Advertising Design, Eli Lilly & Co.



DeForest Sackett,

Free-lance Designer and Art Director.

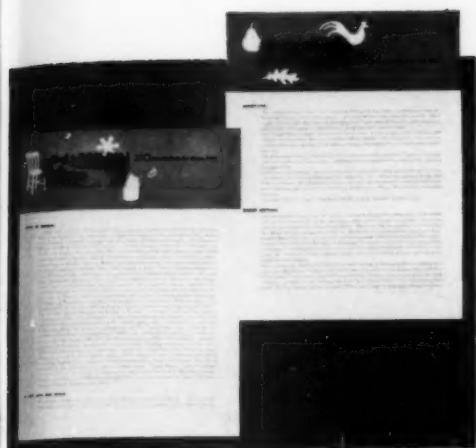
# sta

**9. Announcement**

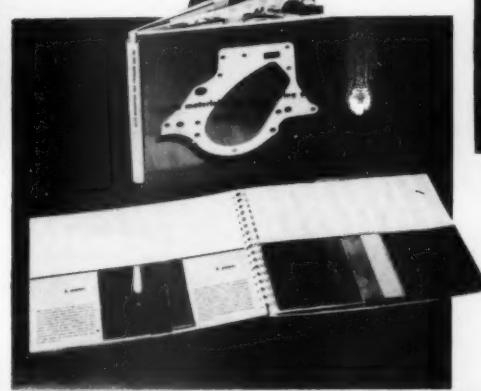
*"Caxton Club (5)."* Designed by Albert Schlag, Doug Lang & Norman Christiansen.

**1. Book**

*"Whistler."* by Dar-



**6. House Organ**  
"STA News Bulletin."  
Designed by Sue Richert.

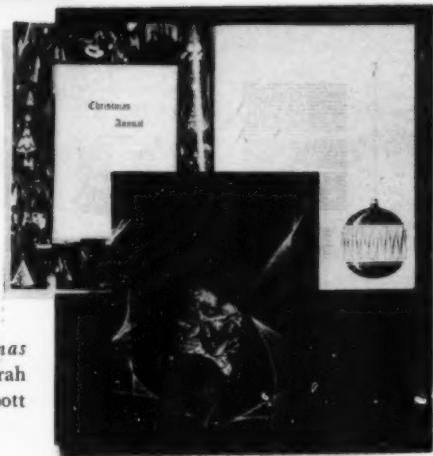


**2. Catalog**  
"Fel-pro Materials & Engineering Guide." Designed by Robert Nickle.  
Client—Felt Products Mfg. Co.

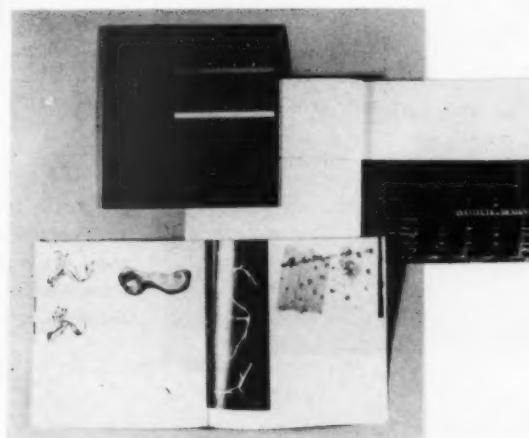


**4. Trade Ad**  
"Chicken and Flower." Designed by John Averill. Client—Collins, Miller & Hutchings, Inc.

sta



**7. Magazine**  
"What's New — Christmas issue." Designed by Sarah Taylor Leavitt. Client—Abbott Laboratories.



**1. Book**  
"Whistle Stopping with Adlai." Designed by Dan E. Smith and Bruce Beck. Illustrated by Betty Jones. Client—Jane Dick.

**11. Booklet**  
"Institute of Design." Designed by Robert Nickle.

PHOTOGRAPHER/TODD WALKER



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and accessories  
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to extend our  
22 Anniversary Sale  
to November 1.  
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Frank B.



FRANK B.



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 COMPOSITION FOR  
 PRINTERS AND  
 PUBLISHERS

## trade talk

**ART DIRECTORS** ATLANTA: Harald J. Torgesen from art director at Freitag Advertising to assistant manager of product and sales development with Gladwin Plastics . . . BOSTON: Richard K. Andrew has been named assistant art director of Meissner & Culver . . . Walter B. Show & Staff has made AD Carl K. Freyer vice-president . . . CHICAGO: Calkins & Holden, Carlock, McClinton & Smith have added the following staff members: Roy Kosinski, in charge of production; Richard Behrendt, art director . . . DETROIT: Campbell-Ewald Co. has added Clifford Rice as art director and Thomas C. Moore as production manager to its publication, Friends magazine, put out for General Motors . . . Bill Johnson head AD of Kenyon & Eckhardt's Detroit office is new President of Detroit AD Club . . . NEW YORK: Hicks & Griest has promoted John Scherer from staff artist to art director; other changes are Howard Staph to art dept. manager and Robert Fox, group art director to executive art director and L. E. Jemison from general manager of art and production to administrative ass't to pres. . . Herman Temple from 20th Cent. Fox and Warner Bros to Charles Schlaifer & Co. as consulting art director . . . Emil J. Klumpp, v.p. in charge of design, Lettering Inc., has resigned. After a month's vacation in the south, Mr. Klumpp will open an art direction consultant service in New York . . . Burton Browne's Irving Titel will serve on jury panel for 1953 Art Awards . . . Russell Rypack resigned from Better Living, Philip Miller succeeding him as AD . . . John English now art directing at McCall's and consulting in art and editorial depts. of Better Living . . . Anderson & Cairns' art director Nye Pharr, had a one-man show of paintings at the Junior League Club of Houston, Tex . . . Pries & Brown has appointed Adrian F. Landis to assistant art director . . . Roger Heims has been named head AD of Remington Rand's reorganized department . . . Leon Winston has been upped to art director, and Mel Furst to assistant art director at Rick Marrus Associates . . . Ace Lehman is relocated from Hall Publishing Co. to RCA Victor . . . Frank E. Knight is now with Biow Co. . . . Wm. Weintraub & Co., Inc. has named Walter J. Budd art director . . . G. M. Basford appointed Francis Pataky executive AD . . . PEORIA: Staff changes in Hosler Advertising are Ted

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Color Prints from transparencies and art work will enable you to cut engraving and retouching costs. Extra copies for presentation or exhibition can be obtained at a fraction of original print cost.

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from your art work or transparencies reduced or enlarged to your exact size. This will enable you to give your comps a more finished look. These prints can then be used on the finished art work.

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## trade talk

Downes upped from art director to v.p. and coordinator of art activities, with **Fred Osterholdt** succeeding him as art director; **Carl Weyeneth** has been added as assistant production manager . . . **PHILADELPHIA:** **Otis Roberts**, former art director of Pathfinder, now Myron Mitchell Ad Art's full partner . . . New at Dovas-Schneider is **Harold Kehl**, former art director of Lamb & Keen . . . The Art Directors Club of Philadelphia has appointed **Ed Evans** of John Falkner Arndt & Co. and **Vincent Benedict** of Gray & Rogers as its representatives to the National Society of Art Directors . . . **SAN FRANCISCO:** **George Dipple** from art director at Patterson & Hall to same at J. J. Weiner Co., advertising . . . **Albert Giesecke**, former N. W. Ayer & Son art director, now represents Color Engravers for gravure plates in advertising and industry. Has hdqts. for NY and Chi. . . . **ST. PAUL:** **Wesley G. Marquette** is now AD at Bruce B. Brewer Co. advertising.

**AGENCIES** **CHICAGO:** **C. J. Ollendorf Advertising** is now located at 631 N. Central Ave. . . . **Seymour Gerber** now has own advertising agency under that name at 200 W. Ohio St. . . . New location of **Edw. A. Grossfeld & Staff** is 1020 N. Rush St. . . . **Edmond Ager** and **Harley Hobbs**, co-owners of **Cruttenden & Eger** now are v.p.s of **Russell M. Seeds**. Seeds will handle publicity for Admiral Corp. while C&E will keep accessory accounts for Admiral . . . **DENVER:** **Bocard, Dunshee & Jacobsen** is the new advertising agency opened at 610 Santa Fe Drive . . . **EUGENE, ORE.:** Radio and executive **Bob Hillyer** is now operating his own agency at 1033 High St. . . . **LOS ANGELES:** Since March **Milton Carlson** has his new agency, Milton Carlson Co. at 3450 Wilshire Blvd. . . . New opening of **Guerin-Johnstone Inc.** by Jack Johnstone at 125 S. Alvarado St. . . . **MINNEAPOLIS:** **Kruskopf Advertising Agency** has opened under Ray Kruskopf in the Andrus Bldg. . . . **NEW YORK:** **Herbert W. Cohen Co.** now advertising at 18 E. 41st St. . . . **J. Gerald Brown Advertising** now located at 38 E. 57th St. . . . New location of **Gilbert Advertising** is 10 West 55th St. . . . **PORTLAND, ORE.:** **George W. McMurphy** and **Ken Webber** have formed a new agency under their combined names . . . **ST. LOUIS:** Newly located at 1021-23 Big Bend Blvd. is **Ross Advertising Agency**

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**FASHIONGRAPH**

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... ST. PAUL: Guardian Bldg. site of new Dana Advertising Co. under Elmer J. Finley and Richard Hansen ... SAN FRANCISCO: Newly elected executive v.p. of Honig-Cooper is Louis Honig ... SYRACUSE: Osborn-Propst Advertising has new offices in Skyline Bldg. ... VANCOUVER: New home of F. H. Hayhurst Co. is 524 Hornby St. ... WASHINGTON, D.C.: James F. Milloy, previously with Belmont Ver Standig agency has opened his own agency under his name. ...

**ADVERTISING** James P. Wines promoted from assistant to general director of advertising and public relations Fisher Body division of General Motors, Detroit ... Thomas G. Judd, formerly of Thermoid Company, Trenton, now directing advertising and merchandising at the Bonney Forge and Tool Works, Allentown, Pa. ... E. F. Hauserman Co., Cleveland has engaged Kenneth Hawkins as merchandising manager to head advertising, sales promotion and market analysis research ... Lauren K. Haganman will direct Congoleum-Nairn Corp. advertising and sales promotion ... Natalie D. Bruere, previously assistant account executive at Al Paul Lefton, replaces Sherrill Milton at Charles of the Ritz as ad manager of cosmetics and salon division ... Colgate-Palmolive-Peet Co. has appointed Rolland Taylor ad v.p. ... Louis Dorfman to associate direct advertising and sales promotion for Columbia Broadcasting ... Alberto Degrassi to assist ad manager for the Kaiser Aluminum & Chemical Sales, Oakland ... Marion Hulker succeeds Eugene Sullivan as ad manager of Wieboldt Stores, Chicago. Sullivan is now affiliated with Aubrey-Finlay-Marley & Hodgson ad agency, Chicago ... Davis, Delaney, printers, NY have named Frederick Wilson, formerly of the American Colotype, NJ, sales-promotion manager ... Borden, NY has reorganized its packing and distributing departments, with the result that Borden's Frozen Foods packer and M. Augenblick & Bro., main branch distributor will be liquidated ... Arthur L. Jensen now manages advertising and merchandising for George Muehlebach Brewing Co., Kansas City, Mo. ...



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**ART FOR  
ADVERTISERS  
DETROIT**

Carleton P. Adams from Quaker Rubber Corp. to Yale & Towne Mig., Phil. as ad manager. **Newcombe Baker, Jr.** now manager of special sales promotion . . . Ampro Corp., Chicago, has named **Robert Saichek** ad and spm . . . Directing advertising, sales promotion and publicity at Perfume D'orsay is **Mrs. Edith Macaulay** . . . **S. G. Mantel**, ad managing at Shield Coatings Corp., NJ . . . In the frozen food division of John H. Dulaney & Son, Fruitland **Allen Warfield** upped to sales promotion and advertising manager . . . **Robert G. Fest**, formerly of Gray & Rogers, Phil., has joined Daystrom Furniture, Olean, N. Y., as ass't. ad manager . . . **Frederic W. Haupt** now is ad manager of Stromberg-Carlson, telephone and sound divisions. . . .

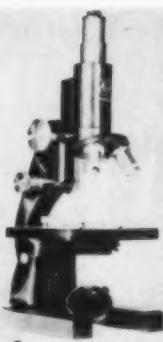
**ART & DESIGN CHICAGO:** Kling Studios has announced the appointment of **Gail Papineau** as Hollywood manager of the studio's industrial film department. Papineau was formerly production manager with Raphael G. Wolff Studios . . . Kling opened a St. Louis office at 818 Olive St., under the direction of **William Wright**, formerly with Meldrum and Fewsmith, Inc. . . . **Edwin J. Sherwood** has joined Kling as coordinator of television production and sales. He was formerly promotion manager for Admiral Corp. VP **Fred A. Niles** will continue to be in overall charge of all television and motion picture activities . . . The incorporation of **S. Frederick Anderson Studios** has been announced . . . **Robert Smith**, designer, **Roy Durham**, contact, **Henry Crenshaw**, letterer now with **Promotional Arts, Inc.** . . . **Robert L. Hoover**, Sales Manager, recently appointed VP and member of board of Lewis Studios, Inc. . . . **CINCINNATI:** **Alex Schmitt, James Moffett** and **Jack Gehring**, commercial artists, have formed a studio under their combined last names locating at 127 W. Fifth St. . . . **HAWTHORNE, CALIF.:** Paul Brown, heading **Art Service, Inc.** opened a new office on El Segundo Blvd., near Crenshaw Blvd. . . . **NEW JERSEY:** **William Seidel** has moved his studio from the Village to his home at 2 West Parkway, Clifton, NJ . . . **NEW YORK:** **Barry Stephens** Studios have consolidated their NY offices at 120 W. 50th St. . . . **Jobs Unlimited** announces larger quarters at 16 E. 50th St. . . . **Albert Mamber**, typographical designer has new address at 67 Hanson Place in Brooklyn . . . **Charles E. Cooper, Inc.** sent out a folder listing its illustrators, retouchers, designers, letterers . . . **John Greklek** is now in the art dept. of Fred Gardner Co., Inc. . . .



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JUDSON 6-1437-8-9

*Casual Cartoon n Script*  
Va 6-4272

John Crown 7W. 44th St. New York 36, N.Y.

## trade talk

J. Fairchild Fleming, former design and display consultant is now Hartwig Displays' eastern division director . . . Burr E. Griffen's famous sleepy-boy trademark for Fisk Tires is now approaching its fiftieth birthday. Mr. Griffen is now with King-Weese Studio . . . New location for Arnold Bank, calligrapher and designer is 132 E. 58th St. Phone is PI 1-0083 . . . We just received another one of Walter Einsel's decorative cards . . . J. J. Herman circulated two oversized sheets showing different lettering styles . . . PHILADELPHIA: Dovas-Schneider has added a prominent photographer and new artists and retouchers to its staff, offering now an art service covering the whole field of commercial art . . . A photo commissioned by N. W. Ayer & Son and made by Hayman Studios, won a \$1000 grand prize in the annual Freedoms Foundation, Inc. ceremony at Valley Forge, on Feb. 22. The award-winning photo, showing a young boy gazing at the statue in the Lincoln Memorial, Wash., DC, was used in an advertisement for the Electrical Companies Advertising Program. The ad ran in national magazines in Feb. 52 . . . Philip J. Eitzer and Thomas E. Yerxa have joined N. W. Ayer's art department . . . RICHMOND: Farm life illustrator D. E. Andorfer has been commissioned to execute special farm youth painting for 1954 line by the Gerlach-Barklow, Calendar Co. of Jellet, Ill.

**CAMPAIGNS** For its Spring Campaign **Youngstown** joins with Riverdale Mfg.-drapery-United Wallpaper and Meyercord Co. in effort to stress white best kitchen color for permanent units. Plan to offer accessories in color combinations . . . New campaigns pushing new products include Liggett & Meyers outing a filter cigarette. Much talk of other filter tip brands concerns tobacco retailers . . . John Hancock Life Insurance may launch newspaper campaign from results of recent research . . . Chrysler augments its campaign for feminine appeal for car popularity. May extend the theme to all Chrysler cars . . . Lamp Division of Westinghouse, NJ, featuring bird feeder premium with purchase of bulb product, in papers, TV . . . Newspapers and radio mark the second lap of **Norwegian Canners Assn.** three year ad campaign . . . New fashion fabrics will be spotted in **NY Times** through four special rotogravure supple-

**RUSH** is the new ad production monthly to keep you up to date on trends, developments, changes in type, plates, paper, printing, offset, binding, etc.

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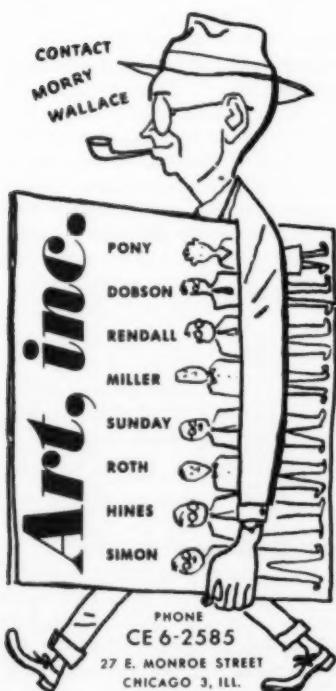
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## trade talk

ments . . . General Electric goes all out in a 62% budget increase to advertise products in magazines, newspapers and new TV stations . . . New Scotch tape is ad baby of Minn. Mining & Manufacturing . . . Wool carpeters are being floored by successful competition of cotton rug sales. More advertising rallies for both . . . Jordan Sales Co., Phil. will spend \$750,000 on television, magazines and newspapers to plug home freezers in initial national advertising for this product . . . Snorkel pens being heavily promoted by W. A. Sheaffer Pen, Ia. . . . Color in newspapers, comics, radio, TV and coupons are to push two new detergents for Colgate-Palmolive-Peet in trial campaigns . . . United Motors Serv. of General Motors aims extensive advertising for fourteen accessory divisions toward owners who do not scrap their cars, in national and trade magazines . . . Kenwood Mills is pushing its new product, Kenver. It's a combination bedspread and blanket all in one piece. National advertising starts May 15 in Vogue. Luxurious fashion is ad keynote.

**PHOTOGRAPHY** Dick Lewis Studios, Inc., Chicago, leading commercial art and TV movie studio, has been appointed to sell the color photography of **A. George Miller**. The Miller equipment includes a complete carbro department and air conditioned home economics kitchen for preparing and photographing foods in appropriate settings . . . Esquire has named **Mueky Munkacsy** director of the still photography division of Princeton Film Center Inc., N. J. . . .

**PRODUCTION** Mrs. Ruth Knight Barrett, formerly had own production service, now assists J. P. Pancoast, production manager, Aubrey, Finlay, Marley & Hodgson, Chi . . . Leonard M. Sive & Assoc. agency Cinn. have named Beulah M. Schott manager of mechanical productions . . . newly appointed production manager of Traffic Service Corp's "Traffic World" is **Warren E. Blanding** . . . Harold M. Mitchell agency has named **Ben Conery** PM . . . Now managing sales promotion at Kleppner Co is **John J. Collins**. Dick Condal takes his place as PM . . . **Herbert Lieberman** directing all mechanical production at Grant & Wadsworth . . . Moving from advertising sales promotion and production of Standard Brands, **Richard Maass** heads traffic and produc-

layout . . .

BOOKLETS

design . . .

ADS

ILLUSTRATION . . .

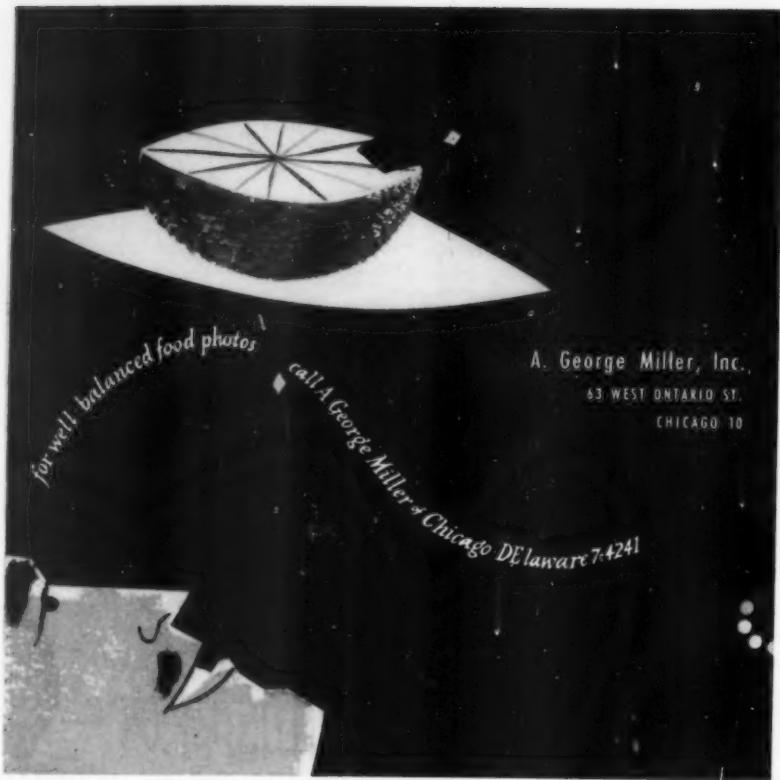
PACKAGING

production . . .

displays

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 Murray Hill 9-7953-4



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YOU

## \*STUDIO ARTISTS

WORLD'S GREATEST ART  
SERVICE

ASSOCIATED WITH JAY VANCE

## trade talk

tion at Williams Ad agency . . . McCall's named **Donald Holmes** promotion production manager . . . **Price Burlingame**, former journalism instructor Lewis & Clark College now managing art production at Schmidt Lithograph, San Francisco . . . Gardner Co., Inc has **Ernest Hamilton** assisting **Harry Lotufo**, production manager . . . Changes at Better Living include **Brice Farwell** as ad production manager, **Janet Grant** as copy chief. **Barbara Olson Hodgkins** is now fashion editor . . . **Herbert Lieberman** has moved from production manager with Morton Fruend Advertising to director of mechanical production at Grant & Wadsworth . . . **Edward Hart** is now managing production at Fletcher D. Richards, Inc., Chicago . . .

**EXHIBITIONS** Water colors by well traveled Jacob Getlar Smith, during April . . . **Alphabet Gallery**: lettering by Ed Benguiat in progressive stages, for commercial designs, April 1 — June 12 . . . **Association of American Artists**: Raphael Soyer, March 30 — April 18 . . . **Grand Central Art Galleries**: retrospective showing of William R. Leigh, Wild West paintings. Over 70 canvases, from April 14 — May 2 . . . **Museum of Modern Art**: Four European Poster Artists, Mar. 11 — May 17; Roualt, Apr. 1 — May 31; Sculpture by contemporary American and European artists, Apr. 29 — Sept. 7 . . . **N. Y. Public Library**: Sidewalks of New York prints through May 31; Contemporary French Book Illustration through May 5 . . . **Stephan Lion Gallery**: Second showing presenting the work of Jean Pages, advertising art, after March 1st . . .

**TYPOGRAPHY** Appearing in a current issue of Vickers Overseas News is an article by Jan van der Ploeg, "Trends in America". For copies write to Vickers Limited, Vickers House, Broadway Westminster, London SW1 . . . **Stephan Salter** spoke to the Society of Typographic Arts on designing Pocket Books . . .

**DEATHS** **Sol Hess** 66 former art director of Lanston Monotype Machine Co., after a full career as designer, writer and speaker . . . **Mrs. Anne Hill Rockwell**, mother of illustrator Norman Rockwell . . . **Max Ree**, art director for N.B.C. Hollywood and winner of movie academy award, at 64 . . .

(Cont'd from P. 29)



Fred Boulton, Vice President and Art Director of J. Walter Thompson, Chicago, discusses Kraft art with Gino Raffaelli and Woody Ginn, Vice Presidents in Charge of Sales at Pacific Outdoor. Mr. Raffaelli has a carbro print of salad plate art in his hands.

Very often layouts and art come to us at Pacific Outdoor with cutouts and neon letters shown which are illegal in some respect. If our  $\frac{1}{4}$ " or  $\frac{1}{2}$ " layout sheets are used, these will show clearly the legal limitations set up by Los Angeles City ordinance to control use of embellishments. Properly used, neon letters on top of the bulletins, and giant cutouts of appetite appeal or packages on the face of them, can increase the effective advertising display space as much as 100% over the 430 sq. ft. on the face of the bulletin within the molding. The basic space rate for the bulletin remains the same, the only added cost being that for making and servicing cutouts and neon letters.

Competition among advertisers for originality in the use of cutouts and other embellishments on painted bulletins in Los Angeles has reached a new high. Anyone who has been to Southern California recently will agree that some very original thinking is manifesting itself as food, beverage and other advertisers, for example, and their agencies try to out-do each other with appetite-whetting spectacular displays. Airlines, petroleum companies, and many other types of manufacturers are also reaching this mobile population with attractive and inescapable outdoor painted bulletins. Such outstanding copy, and such a variety of it, proves that many firms and their agencies now recognize that Outdoor is truly a "natural" advertising medium in this great Market on Wheels.

The agency art director is the key figure in this trend to our dramatic form of product display. In designing something different and outstanding for painted bulletins in Los Angeles, he can gain added recognition of his versatility among examples of outdoor art as it has been done by some of the best art directors in the business.



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**PHOTOENGRAVING MOVING PICTURE.** The Picture's The Thing is a new film on photoengraving. Shows how plates are made in a modern photoengraving plant. It is 16mm, sound, full color. Collins, Miller & Hutchings, Inc. 207 N. Michigan Ave., Chicago 1, Illinois.

**PHOTOGRAPHY BOOK CATALOG.** 1953 catalog of Rayelle Publications, 5700 Oxford St., Philadelphia 31, Penna., describes about 100 books on photography. Catalog is free.

**PHOTOGRAPHY FOR SCIENCE AND INDUSTRY** is title of booklet being distributed free by the Praktica Co., Inc., 48 W. 29th Street, N.Y. 1. It shows how photography is used in laboratory work, in production, for sales and advertising, for maintenance and safety, and for record keeping.

**SELF-LOADING DEVELOPING TANK.** Ansco Film Developing Tank is a patented film reel that practically loads itself. Film handling is reduced to a minimum and danger of scratching, binding, or buckling is eliminated. Tank can be loaded in seconds in total darkness.

Reel is adjustable for film sizes from 35mm to 116. End of film is inserted under spring-loaded stainless steel ball type ratchets. Reel flanges are then moved back and forth and film inserts itself. \$4.95. Ansco, Binghamton, N.Y.

**SURPRINT VISUALIZER.** The Surprint Guide is an 8½ x 11 transparent plastic sheet on which are printed 1½" squares of 25 tints, 10% to 50% in screens of 60, 85, 100, 120 and 133 line. Five line patterns are also shown. Device permits ready visualization of how type faces will surprint on different tints as it can be placed over type specimens or line drawings. Can also be used as a screen finder. \$2.80 apiece. Reduced unit costs in quantity orders. The Surprint Guide, P.O. Box 1738, Grand Central Station, N.Y. 17.

**COLOR STANDARDS REVIEW.** A review of color standards for industry has been made by Faber Birren & Co., 500 Fifth Ave., N.Y. 36. It is available in booklet form.

**IMPROVED BOARD.** No. 702 X-Cell Straight Edge and Board and No. 11 Acme Tilt Board have been improved by replacement of old stands with new wire and metal adjustable bases. Boards continue to be made of clear select lumber, finished satin smooth. Anco Wood Specialties, Inc., Glendale, N.Y.

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# Aspen: 1953

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The growing importance of the annual design conferences held in the last week of June at Aspen, Colorado is emphasized by the new title for this summer's session, "The 1953 International Design Conference." Those who know something of what has gone before are in a better position to judge the import of the new program. So, before telling new plans, let me give you a quick summary of those five days last June.

Weather was perfect. Forty-four wives and about half as many children accompanied the 141 registrants. There were 23 art directors (only 6 from agencies!), many designers in all fields, educators and more than a few executives including several presidents of alert firms.

Some few early risers went fishing, rode horseback or plunged into the heated waters of the hotel pool. Breakfast, then to the big tent a mile away—a canvas covered concrete bowl designed by Saarinen. Movable benches to seat several hundred tier three sides; wall formation of the stage and its wedge-shaped flying ceiling provide fine acoustics. It, in itself, is an experience and the things that took place there were as inspiring.

Important as were the four main speakers, the round-table discussions following each talk (about 50 people in each of three rotated groups) were perhaps even more stimulating and we headed for luncheon with questions still unanswered. We were thinking! Perhaps such a phenomenon could in part be attributed to the quiet 7900-foot-high, mountain-circled valley itself. We were away from hectic city living and working (sans radio, TV and phones) for the express purpose of opening our minds to new thoughts.

#### 1952's highlights

The first afternoon was a social with everyone badged (only resemblance to a convention) and getting acquainted over cocktails and buffet around the pool. Tuesday morning, an inspiring talk from

Buckminster Fuller, Dymaxion architect, inventor, proponent of spherical construction. Though a bit over our heads, most learned (at later round-tables) to begin to "get" him, to think of him at once with respect and as "Bucky." On Wednesday, Richard Gump, of Gump's, Inc., San Francisco, discussed (with examples) the Public as judges of design—as reflected in retail sales. Thursday brought publisher extraordinary, Alfred Knopf, on design from management's viewpoint. The graphic arts naturally came in for a going over too. On Friday, Walter Dorwin Teague recounted experiences as an industrial designer, pointing out that "management itself created the designer"—and stimulated such lively discussion that no time was left for the round-table.

On three afternoons there was time for sports, looking around the quaint old town or exploration of the adjacent lush valleys. Only organized event was a late-lunch, mountain-top fish-fry, reached by ski-lift chairs to an altitude 2000 feet higher. Mountain trout, fresh caught!

Lively evening meetings (8 to 10 PM) in the handsomely remodelled old Opera House were: presentation of several aspects of United Air Lines design problems; slides of Fuller's spherical developments; L. A.'s Art Center program; a Musicale evening with World-famous talent (early arrivals for the music festival of the week following); and a night of fun when "The Design Frolics" brought forth VIPs cavorting.

At week's end most said they would certainly be back next June—and I believe that included Richard Nuetra, George Nelson, Joe Sinel, Kem Weber, Franz Wagner, Gene Reinecke, Bob Thompson, who had MC'd all week and of course, Herbert Bayer—he lives there! All of us must have agreed with Fortune's AD Leo Lionni . . . "I feel like going back, paint out everything white and make a fresh start." Perhaps that was one reason why Container Corporation's President, Walter Paepke, who had

fathered the conference idea up to then, tossed the ball to Lionni—naming him chairman of the 1953 conference committee.

#### Plans for this June

Latest word from him tells us: The new program will differ principally in that most meetings will be panel discussions, all having a chance to take part. Among headliners will be top-rank Canadian, English, Swiss and Italian designers. The entire design field, graphic arts, product, package, fashion and architecture will be represented, with U.S.A. contingent (at this writing) of Charles Eames, Wallace Harrison, Mies Van der Rohe, Russel Wright, Dave Chapman, Alvin Lustig, Paul Rand, George Kepes, Herbert Matter, Claire McCordell, Alfred Auerbach.

Advantages of such a meeting of minds should be apparent—though it has taken some time (as in most good things) to catch hold. Now, several large firms, convinced that a deeper look at principles of form and structure will healthily raise standards in all phases of production, are contributing to help make this third conference possible. Some will finance trips of headliner participants.

Soon a definitive program, listing participant's sponsors, and all reservation data will be available. All AD Club members will get one, but if you must have information sooner, write Lionni. It's not long to the last week of June so you had better start soon to wangle that *extra* week out of the boss. (A marked copy of this article may help). Seriously, it is rather surprising that agencies are missing this chance to get more inspired art direction and for a very small charge. (Hotel and other costs are very reasonable). Most of us who have been exposed have now set apart that June week for our annual mind re-charging, even if we have to (as with free-lancers) pay for it ourselves. *Exact date of conference: June 21 to 28.*

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## book notes

**HOW TO PHOTOGRAPH WOMEN**, Peter Gowland. **MOVIE MAKING FOR THE BEGINNER**, H. C. McKay. **NEW LIGHTING TECHNIQUES**, Jacob Deschin. **ADVANCED FLASH PHOTOGRAPHY**, Rus Arnold. Crown Publishers, \$1.00 each.

Four latest entries in the Little Technical Library are by authorities in their respective fields. Gowland's book tells and shows how to photograph women indoors or out, dressed and undressed, by flash, flood, sunlight, daylight, moonlight. It goes into what kind of makeup to use and problems of light, background, film, exposure and development.

Mr. Deschin's book on lighting covers natural light, bounce light, strobe, flash and flood and work for high key and low key pictures. It also discusses fluorescent lighting and use of filters.

Advanced Flash Photography offers up-to-the-minute advice on the technique and equipment peculiar to flash work. It covers flashbulbs, electronic flash, various methods of synchronization, exposure tips for indoor or outdoor work and color photography.

The book on movie making is addressed to the beginner in home movies.

**THE PENROSE ANNUAL**, edited by R. B. Fishenden. Vol. 47. Pellegrini & Cudahy. \$8.50.

The 1953 edition of this standard reference work is an international review of the graphic arts. It is a beautiful book, packed with samples of good reproduction. It is the kind of book you look through slowly and show to friends, and then later on read page for page. The 42 articles are by technical authorities. American authors include P. K. Thomajan, Charles W. Baker, Frank Preucil, Robert M. Leckley, J. S. Mertle, Richard W. Koch, Robert E. Rossell, William G. Mullen and Gus Carlson. Articles cover new developments in printing, binding, platemaking, and copy preparation.

**PHOTOGRAPHY YEARBOOK 1953**. Edited by Harold Lewis. Rayelle Publications. \$6.00.

An international collection of pictures produced by the publishers of the British magazine, "Photography." Pictures are organized into sections as follows: Photography of Cecil Beaton; The Italians; Colour; Photo-Reportage with the Miniature; Modern American Pictorialism; Evolution of Pictorialism; Pictures of the Year, from nine different countries; Photography in the Service of Mankind; Congo Pilgrim; Young Britain; and Translations.



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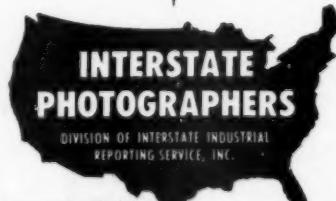
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## book notes

THE COMPLETE BOOK OF LIGHTING, Don Nibbelink. Midland Publishers. \$2.95.

A guide to modern lighting for black and white and color photography. Book shows basic lighting setups, explains theory of good lighting, thoroughly covers every phase of lighting. Step-by-step procedure helps beginners yet text is advanced and fully indexed. Author is a writer and editor with Eastman Kodak Co. and a former commercial photographer.

NAKED HOLLYWOOD. Photos by Weegee, written by Mel Harris. Pellegrini & Cudahy. \$5.00.

The Weegee camera has been turned on Hollywood and the result is a candid commentary, with Weegee's tricky lens doing a bit of tongue-in-cheek editorializing. Good fun and good photography.

A MANUAL OF HISTORIC ORNAMENT, Richard Glazier. Dover Publications. \$3.50.

This is the sixth edition of the work. Hundreds of illustrations show details of ornament from primitive times in architecture and the applied arts. The author's drawings are clear in line detail. There are also color plates and photographic plates. In all, more than 600 objects are shown.

PEN AND GRAVER, Hermann Zapf. Museum Books. \$8.50.

A beautifully printed book of alphabets and calligraphy by Hermann Zapf. The author's 25 calligraphic plates are hand-cut in metal by August Rosenberger, punch-cutter of D. Stempel AG, Frankfurt typefoundry. Book is prefaced by Paul Standard, printed on Fabriano Italian handmade paper at a private printing plant, and is handbound.

THE BOOK OF KELLS. Sir Edward Sullivan, Bart. Studio-Crowell. \$7.50.

Detailed commentary on the famous Irish illuminated manuscript is accompanied by 24 full color plates. Produced by sixth century monks, the manuscript is studied by artists and craftsmen today for its beautiful calligraphy, design, illumination and imagery.

PAGEANT OF THE ROSE, Jean Gordon. Studio-Crowell. \$5.00.

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1. 30th Annual of Advertising and Editorial Art. A pictorial review —of the best in art and art direction for 1951. 338 pages. \$10.00.

2. Graphic Annual of International Advertising Art. Edited by Walter Herdeg and Charles Rosner. 753 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. \$12.50.

45. Penrose Annual 1953, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.

5. International Poster Annual—1952. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the years outstanding poster art from 25 different countries. 180 pages. \$10.00.

28. 31st Annual of Advertising and Editorial Art. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.

41. Modern Publicity, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

## PHOTOGRAPHY

46. Photography Year-Book, edited by Harold Lewis. An international review includes present and past famous photos. Articles by leading photographers.

29. Feininger on Photography, Andreas Feininger. Technique and art of making a photograph. Comprehensive, practical and inspiring. \$7.05.

30. Photography Annual, 1953. Edited by staff of Photography Magazine. A selection of the world's greatest photographs. \$3.10.

37. U. S. Camera Annual, 1953. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$6.95.

## TYPOGRAPHY

18. An Approach To Type, John R. Biggs. Explanation of Basic Facts of type, including evolution of letter design and specimen showings. \$4.75.

39. How To Recognize Typefaces, R. Randolph Karch. Shows key characters of more than 1400 currently used type styles, arranged in order of their likeness. Includes data —on type classification, families, fonts, color. \$6.00.

17. Design With Type, Carl Dair. Discusses type as a design element. Applies Bauhaus principles to practical printing problems. \$4.50.

43. An Illustrated History of Writing and Lettering, Jan Tschichold. Illustrations of writing from Egyptian, Grecian, Roman civilizations through the middle ages down to the present. History of book-press lettering traced. \$4.00.

49. Pen and Graver. Alphabets and pages of calligraphy by Hermann Zapf. A fine example of a revived art.

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20. Idea File, H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.

44. English Costume, Doreen Yarwood. Detailed drawings tracing costume development from second century BC to 1950. \$7.60.

47. A Manual of Historic Ornament by Richard Glazier. A standard work. Offers the author's drawings and plates of manuscripts, ornaments, woodwork, metals, fabrics, etc. throughout the ages. \$3.50.

48. The Book of Kells, described by Sir Edward Sullivan. 24 color reproductions of the manuscript with full explanations. \$7.50.

## LAYOUT &amp; DESIGN

6. Design for Point of Sale, Ladislav Sutnar. Design ideas, richly visualized throughout with 177 illustrations. \$8.50.

8. Designing Books, Jan Tschichold. Principles and practical designs for bookmaking, typography, layout and printed matter. \$5.00.

31. Designing for TV, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title & graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

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35. Early American Design Motifs, Suzanne E. Chapman. Clearly rendered for suggestion or for copying. 353 b&w illustrations and 10 color plates which serve as guide to correct coloring of early American design and illustration. Completely documented. \$3.95.

## WINDOW DISPLAY

23. International Window Display, edited by Walter Herdeg. Comprehensive survey of window display art throughout the world. Special sections on interior display, mannequin design, display units, and paper sculpture. 208 illustrations. \$12.50.

24. The Art of Window Display, Lester Gaba. Well illustrated primer on how to design windows that sell. \$5.00.

## ART

15. Illustration and Reproduction, John R. Biggs. Simple, comprehensive review of the printing processes for art directors, editors, production managers, advertisers. \$8.50.

27. New Techniques in Practical Art for Reproduction, Jean Bourges Mayfield. About using Bourges sheets, black-and-white retouching, pre-separated art, transparency correcting. \$7.50.

32. Spanish Painting, Jacques Lassaigne. A Skira book. (translation by Stuart Gilbert) 72 full color reproductions from Velasquez to Picasso. \$17.50.

33. Etruscan Painting, Massimo Pallottino (translated by Stuart Gilbert). A Skira book. 64 full color reproductions of 7th to 1st centuries B.C. \$12.50.

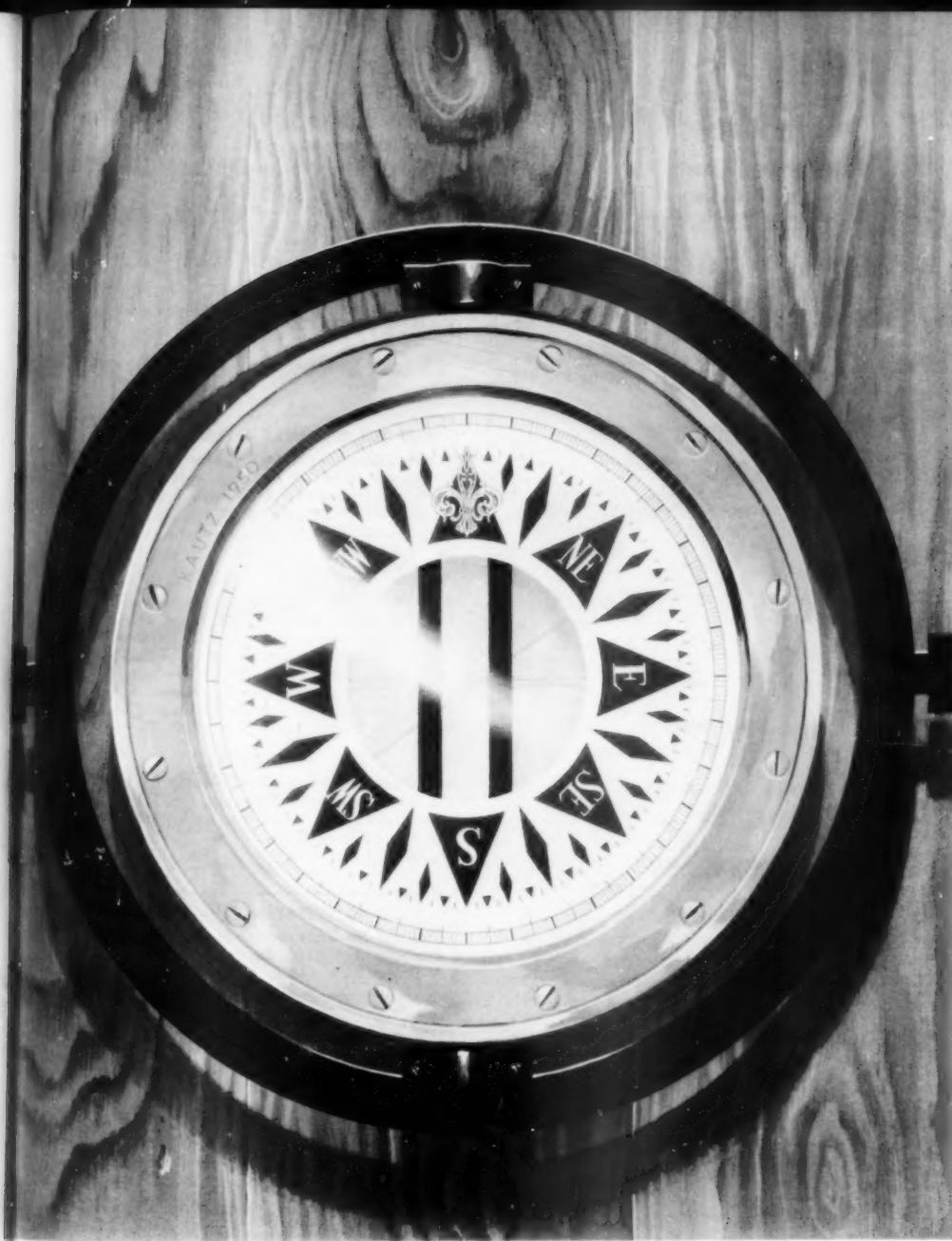
34. Italian Painting, Lionello Venturi and Rosalba Skira-Venturi (translated by Stuart Gilbert). 80 full color reproductions from Caravaggio to Modigliani. \$17.50.

38. What People Wear, Douglas Gorsline. A visual history of dress from ancient times to 20th century America, with nearly 1800 detailed illustrations. \$7.50.

40. African Sculpture Speaks, Ladislás Segy. Background and meaning of different African art styles with hundreds of never-before-reproduced wood carvings. \$7.50.

## COPYFITTING

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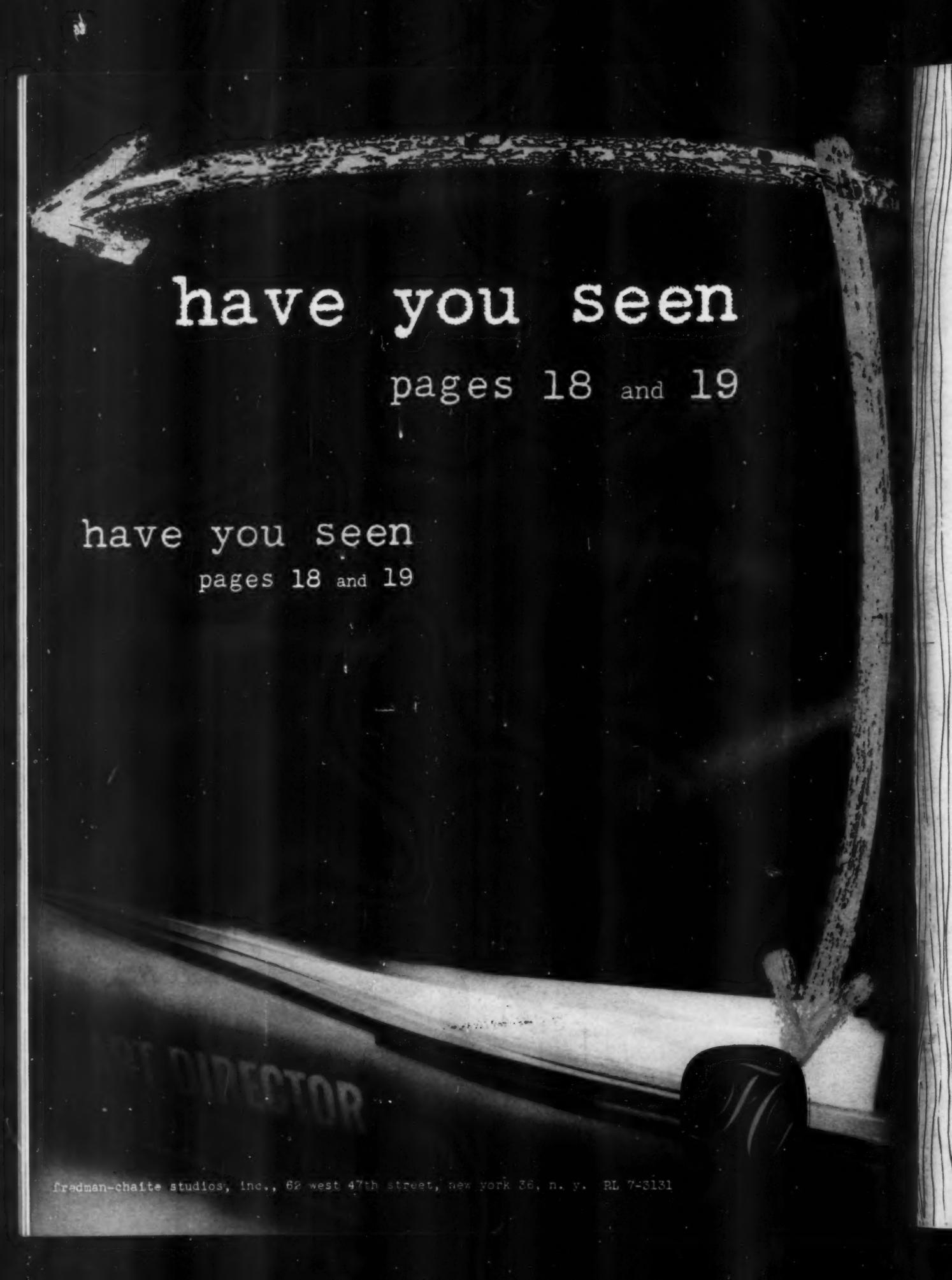
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